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O.P. CLUB'S OPENING FESTIVITY.

A "St. Joan" Dinner.

Three hundred members and friends of the O.P. Club welcomed Miss Sybil Thorndike to the Hotel Cecil on Sunday to signalise the success of "St. Joan." Miss Thorndike rose admirably to the occasion and proved that, in addition to being a great actress, she is a burlesque artist and an able accompanist at the piano. For when the chairman, Sir Herbert E. Morgan, evidently desirous that the whole company should burst into song, inquired whether anyone present could accompany the late Marie Lloyd's song, "Oh, Mr. Porter!" Miss Thorndike volunteered, and, taking her seat at the piano, not only led the audience in that popular song and several others, but gave a burlesque of a maiden plaintively singing a song beginning—

If anyone ever marries me;
(I don't know why they should)

—with intermediate chords on the piano in the intervals of eloquent gesture.

A National Asset.

Previously the chairman, in proposing the toast "Our Guest—St. Joan," had alluded to Miss Thorndike as a very great Englishwoman. She not only had with amazing sincerity, self-sacrifice and courage attained an extraordinary position on the stage, but at the same time had set a very high example to Englishwomen wherever they were congregated. (Cheers.) In order to achieve the success Miss Thorndike had won, one required qualities of concentration, fixity of purpose, and, above all, capacity for real hard work, which was one of the greatest tests—a test, unfortunately, in which so many people failed. Miss Thorndike had faced that hard work, and she had never turned to the right or left, but with high courage and great character had gone forward to the goal she had now reached. They regarded Miss Thorndike in all seriousness as a great national asset. (Cheers.)

The Danger of Success.

Miss Sybil Thorndike, in reply, said she was overwhelmed with the great honour the O.P. Club had paid her. She was unable to express in words what she felt for the privilege of having been allowed to play in "St. Joan," and she spoke for her colleagues, her husband, and all concerned in the production. As she sat listening to Sir Herbert Morgan's charming words of appreciation and basking in the sunshine of his eulogies, she found herself haunted by the epilogue of the play whose success they were celebrating that night, in which Joan, in response to the adulation addressed to her, replies, "Woe indeed to me when all men praise me!" However grateful they might feel that they had got a great success, however thankful they might be for their first really long run with a play which night after night unfolded more beauties which they helped to reveal, they could not get away from the knowledge that such success brings with it a very real danger—that was, to embark on artistically hampering schemes, and to be bound by financial considerations. But in the work of the theatre they must absolutely refuse to be so bound. (Applause.) Artistic work was the continual breaking of the chains that bound them. The other day she came across the notes of a speech she made to them some years ago when she first had the honour of receiving their hospitality as understudy for Lilian Baylis, of the "Old Vic." They consisted of a violent attack on the motto "Safety first" as applied to the theatre. She stuck to her guns. She still believed that that was the most disastrous doctrine, for if they were not to take risks they would achieve nothing. It was a matter of historical fact that if they had not, in the middle of a fairly successful run, put on "The Cenci" purely for the fun of the thing they would not have had the chance of putting on "St. Joan." When the question arose as to breaking the run of "The Lie" to make room for "St. Joan," Mr. Shaw urged them to keep "The Lie" going as long as it paid, so as to make up for the losses on "St. Joan." But he was a false prophet. The money they had made out of "St. Joan" would, she hoped, help to pay for many other interesting plays. (Hear, hear.)

The B.P. and the Theatre.

The hospitality on that occasion had been offered, in her opinion, to the wrong people. The credit for the success of the play was due not so much to the author, the producers, and the company, as to the much-abused British public. It was one of the most encouraging signs that one of the most successful plays of the time should be one of deep religious feeling entirely devoid of the sentimentality, that required from the audience the keenest mental concentration, which had for so

[*Photo, Fielding.*

Mr. TOMMY MOSTOL.

Within the next few weeks Tommy Mostol will conclude a two years' run with "Jig-Saw," which has played to wonderful business, and created many records. Tommy is now busily engaged upon his new production, "The Golden West," in which he will feature Eddie Polo, the famous film star, and Ray Zack. Tommy will of course play the chief comedy part as before. The bookings for this show include The Moss, Controlling, and L.T.V. Tours.

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O.P. CLUB'S OPENING FESTIVITY.

(Continued).

long hidden the true spirit of its central character. Such an attitude on the part of the public was so encouraging that the most despondent must look forward with confidence to the future of the British theatre.

Bernard Shaw's Indignation.

Proposing the toast of "Our Lady Associates," Mr. Carl Hentschel referred to the institution of the Club 40 years ago, and recalled that there was one lady in the first committee. They were obviously before their time, for when a fresh committee was elected the lady dropped out. (Laughter.) To-day they had lady associates, and among the distinguished were Lady Wyndham, Mrs. Kendal, who was present that evening, and Miss Thorndike. He regretted the absence of Mr. Bernard Shaw, who in the course of a letter to him wrote:—

"I am quite staggered by your revelation of the fact that the O.P. Club has waited until 1924 to screw itself up to the desperate and revolutionary steps of admitting women as associates under careful precautions, such as keeping them out of the club rooms and discriminating between males and females as distinct classes. It has, it says, made this rash advance as a 'pioneer in welcoming ladies.' A pioneer, if you please! That such a belated, benighted, obsolete, absurd, ridiculous, and mentally defective anachronism of a London club should have the audacity to invite Sybil Thorndike to one of its conventicles, actually to couple the occasion with the name of Saint Joan, takes away my breath. I am amazed at her condescension in carrying her radiance into your darkness. As for me, I would not be seen at a Victorian governess's funeral with such a club; and I am sure my wife would not come without me. I withdraw all the polite things I said before I knew about that notice, 'Women not allowed in the club-room.' How can you, who really were a bit of a pioneer, countenance such things?" (Laughter.)

Lady Wyndham (Miss Mary Moore) responded, and said that in honouring Miss Sybil Thorndike and members of the "Saint Joan" company, the O.P. Club was honouring itself.

The toast of "Our Visitors," submitted by Mr. T. McDonald Rendle, was acknowledged by the Hon. Horace Woodhouse, and that of "The Chairman" was proposed by Miss Edith Evans, to which Sir Herbert E. Morgan replied.

In addition to those already mentioned, among those present were the Marquis and Marchioness of Carisbrooke, Lady Alexander, Mr. Lewis T. Casson, Lord Headley, Mr. J. T. Grein, Mr. and Mrs. Bronson Albery, Lady Bell, Miss Elizabeth Robins, Mr. Frank Forbes Robertson, Mr. Howard Carr, Mr. James Agate, Mr. Philip Conway (Vice-President), and Mr. J. Evans (Hon. Secretary).

Songs artistically rendered by Miss Dorothy Gill, Miss Barbara Pett Fraser, and Mr. Arnold Stoker, brilliant violin solos by Mr. Philip Cathie, and "respectful perversions" of selections from "Iolanthe" written for the occasion and rendered by Mr. Philip Cathie added to the enjoyment of a most entertaining evening.

THE OLD VIC.

Since the close of last season's programme great alterations have been made at the Old Vic., and Miss Baylis, who returns from South Africa this week, will find herself in charge of a thoroughly modernised stage. In place of the two narrow corridors which constituted the main dressing-room accommodation, there are suites of well-fitted rooms with hot water laid on, and also a palatial bathroom.

Mr. Arthur K. Phillips, the new stage manager, and Mr. John Garside, who has returned in the dual capacity of actor and scene and costume designer, conducted our representative on a tour of inspection last week. They pointed out with pride the new features, which are too numerous to enumerate in detail. In particular, however, the lighting system will be as good as anything in London, and the switch-board, which occupies most of the first tier of one side of the stage, is the joy of the electrician's heart. Beneath the stage there is a scene-shop, and the ample wardrobe is now conveniently in the building instead of being in a back street near by. The new wardrobe is fitted with counters like a shop, and the whole place is a pattern of neatness and convenience. At the top of the building there is a large rehearsal room, where we found Mr. Atkins rehearsing "Othello."

The auditorium remains practically unchanged, although a new exit staircase has been erected to meet the L.C.C. requirements. Otherwise the audience on Saturday next, when the first performance of the season will take place, will notice little change.

As we have already stated, the opening play is "Othello." Mr. Ion Swinley will play the Moor, Mr. George Hayes will be Iago, and Mr. John Garside, Roderigo. Desdemona will be played by Miss Marie Ney.

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WANTED, High-class Attractions, D.P. THEATRE, EASTBOURNE, Nov. 24, Dec. 1, 8, 15, Jan. 19, on.
GAIETY THEATRE, HASTINGS, Nov. 17, Dec. 8, 15, Christmas vacant.
PLEASURE GARDENS, FOLKESTONE, Nov. 24, Dec. 1, 8, 15.
HIPPODROME, MARGATE, Now Booking 1925.
THEATRE ROYAL, WORTHING, Dec. 8 (twice nightly).
COUNTY THEATRE, BEDFORD, Once nightly only, Dec. 29, Jan. 19, 26, Feb. 18. Twice nightly, March 30, May 4, on.
GRAND THEATRE, LUTON, Once nightly only, Dec. 22, Jan. 5, 19, Feb. 23, March 2.
Twice nightly, March 30, April 6, 13, May 11, on.
London Representative, O.H., Blackpool.

Apply, 24, Chandos-street, W.C.2.
Regent 1178. Topobill, Westrand, London.

WINTER GARDENS, NEW BRIGHTON.

Personal management, which is the policy of this theatre, ensures every reasonable comfort and convenience for the company, and that everything is done to make each week a financial success for both sides.

Christmas, 9 nights, and 4 matinées, for suitable attraction.
Now Booking 1925.

WANTED, First-class Attractions.
A. DOUGLASS,
Winter Gardens, New Brighton.

NEW T.R., INVERNESS.
WANTED, First-class Attractions, Oct. 27 and Nov. 10.
E. G. FALCON, County Theatre, Bedford.

TIVOLI, NEW BRIGHTON.
WANTED, First-class Once-nightly Attractions, Nov. 3, 24, and 31.
Apply, A. H. PROVERBS,
Gondola Works, Walsall.

THEATRE ROYAL, PORTSMOUTH.

WANTED, Attraction.

To oblige Mr. Ivor Novello a first-class attraction for Dec. 1 is invited to communicate at once.

PETER DAVEY.

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.

WANTED, Nov. 3, on, for George Manship and Company, in "THE EYE OF SIVA," by Sax Rohmer. Direct from the New and Strand Theatres. Entire London Production Carried.
GEORGE MANSHIP,
27, Glasshouse-street, W.1.

WANTED, Theatres,
T. ELDER HEARN
(Now in assn. with N.V.A.),
18, Charing Cross-road,
Has several Record-breaking Revues Vacant from Dec. 8, onwards. Also Star Vaudeville Acts.

MISS MADGE HOPE
and Company, in
"THE PICCADILLY PURITAN."
The Comedy Success from the Ambassadors' T., London, and
"THE MAN FROM TORONTO."

Either or both plays, once or twice nightly.

WANTED, through misunderstanding,

Oct. 27.

Nov. 3.

Nov. 17.

Wire for these dates to
MADGE HOPE, New T., Andover.

WANTED, Nov. 17.
CO-OPTIMISTS "A" CO.
(unexpectedly vacant through transfer).
Only vacancy until autumn, 1925.

W. FOSTER HORSFIELD,
c/o Woodward, 21, Panton-street, S.W.1.
Telephone: Regent 689.

WANTED, Dec. 8, 15.

"A LITTLE BIT OF FLUFF."
New Scenery and Dresses. Picked Cast.
The New Theatrical Generation has not seen this play. The advertisement of years draws them in.
Now booking 1925.
W. W. ELLIS, 44, Carlton-hill, London, N.W.8.

"THE FAKE."
By Frederick Lonsdale.
From the Apollo, London.

WANTED, Nov. 17 (between Doncaster and Peterborough).
Dec. 1 (precede Cheltenham).
Nov. 17 and Dec. 1.

LAURENCE, this, Palace, Westcliff.
Next, Lyceum, Newport.

Booked at most of the leading theatres.

"THE OPTIMIST."

"THE JEFFERSONS."

"THE PARTNERS."

No. 1 Company, including Wilfred Shine.

WANTED, Nov. 24 (to oblige Mr. Laidler) and Dec. 1 (to precede the Regent Theatre, London).

A. DOUGLASS,
Winter Gardens, New Brighton.

WANTED, Monday next,
"ROSETTE" REVUE.
The funniest show touring. Starring Billy Merrick, the best all-round comedian. Star cast. London chorus. Printing ready. Wire, Theatre Royal, King's Lynn.

THEATRES WANTED.

AVERY HOPWOOD'S new comedy, "BACHELOR HUSBANDS," West-End Production direct from THE ROYALTY THEATRE.

Company includes
CHRISTINE SILVER
as
Fifi Morgan.

WANTED, Dec. 8, and Spring, 1925.

By arrangement with Mr. Robert Macdonald.
"PEG O' MY HEART."
WANTED,
Spring dates, 1925.

MRS. BRANDON-THOMAS'S COMPANY,
"CHARLEY'S AUNT."

WANTED, Nov. 24, Nov. 24.
Also Spring, 1925.

SIR CHARLES HAWTREY'S Famous Farcical Comedy,
"THE PRIVATE SECRETARY."

WANTED, Nov. 24, Nov. 24.

Address, CECIL BARTH,
37, King-st., Covent Garden, W.C.2.

WARDEN AND HOOPER'S PRODUCTIONS.

"THE LILIES OF THE FIELD,"
Vacant Dec. 1 and 29, Feb. 9, Mar. 3, onward.
Once or twice nightly.

"OUR LIZ,"
Twice nightly only.
No vacancies before Aug., 1925.

"GABRIELLE."
WANTED, Dec. 8 (London only), Once nightly.

"DICK WHITTINGTON,"
Panto. season. Artillery Theatre, Woolwich.

"SIX-CYLINDER LOVE,"
Booking later for 1925.

MILTON BODE and FRED W. WARDEN, By arrangement with IVOR NOVELLO, will tour
"THE RAT."
Now playing to packed houses at the Garrick Theatre, London.
Once or twice nightly.
1925 vacancies at present: April 13, 20 (?), May 4, 11,
Aug. 10, 17, 24,
Sept. 7.

All communications,
K. HOOPER,
21, Panton-street, London, S.W.1.

"CAPITAL AND LABOUR."
Franklin Productions' Successful Revue.
A Great Comedy Show.
Cast includes Tommy Melldon and Little Joe O'Rourke.
WANTED, Nov. 3 and 10,
to follow Hippodrome, Warrington.
Wire, CRANSTON'S AGENCY, 19, Sackville-street, Piccadilly, W.1.

ALFRED DENVILLE'S FAMOUS STOCK COMPANIES.

The Theatre Royal, Ashton, Company, who have been breaking all records since the theatre has been built, have a
Few Weeks Vacant for Repertory.

WANTED,

Oct. 27, Nov. 3, Dec. 1.

Oct. 27, Nov. 3, Dec. 8.

Wire or write,
ALFRED DENVILLE,
41, Leyland-road, Southport.

Yourke Challenor and Florence Prevor, supported by all-star cast, in

"ARE YOU A MASON?"

Principal No. 1 Company.
Entire new scenery and production.
Once or twice nightly.
WANTED, Nov. 3,
to follow West Pier, Brighton, onwards, with exceptions.

General Manager, Leslie Neilson Clare, 98, Charing Cross-road, W.C.
Next, West Pier, Brighton.

CHALMERS MACKEY.

"THE WEARIN' O' THE GREEN,"

Musical Comedy Costume Play.

One Long Scream of Laughter.

WANTED, Jan. 5 and 12.
Jan. 5 and 12.
Jan. 5 and 12.

CHALMERS MACKEY,
Pav. T., Wishaw. Next, K.T., Greenock.

WANTED, Monday next,
The Spectacular Revue,
"FIZZ! FIZZ!"
In Nine Comedy Non-stop Scenes.
L. BLISS, Grand T., Chapel End, Nuneaton.

"SHIP AHOY!"
"SHIP AHOY!"
WANTED, Monday. Printing ready. Wire, GALLIMORE, Empire, Swadlincote.

"OUTWARD BOUND."
"OUTWARD BOUND."
"OUTWARD BOUND."
"OUTWARD BOUND."
"OUTWARD BOUND."

WANTED, Nov. 10, 24.

F. C. ROSS,
This, T.R., Rochdale.
Next, Victoria, Burnley.

EDYTH GOODALL,
playing her original part in
"WITHIN THE LAW."
WANTED, Nov. 17 and 24
(to follow Grand, Wolverhampton).
Once or twice nightly.
W. FOSTER HORSFIELD, c/o Woodward, 21, Panton-street, S.W.1. Telephone: Regent 689.

O'REILLY'S VAUDEVILLIANS.
The Go-ahead Show of 1925.
A new, bright, breezy, non-stop entertainment.
Remarkable success here again. Retained a second week.
WANTED, Nov. 3, Scotland; England, Nov. 17, on.
Add., 41, High-street, Stranraer.

"HINDLE WAKES."
WANTED, Nov. 6 (Midlands), Nov. 24, on, with exceptions.
EDWIN T. HEYS, Casino, Rusholme, Manchester.

THEATRES WANTED.

WANTED,
THEATRES AND MUSIC HALLS of the better class that can hold £500 and up at Ordinary Prices.

If you have the population to draw from we can pack your Theatre.

THE GREAT RAYMOND AND COMPANY,

Through altering London dates, have following early vacancies:

Nov. 3,
Nov. 24.

A New Sensational Mystery Show. The most beautiful stage settings, most gorgeous and costly equipment of any mystery show in the world.

A FORTUNE IN SCENIC INVESTURE.

THE GREAT RAYMOND AND COMPANY
present a complete 2 hours' Show.

Either once or twice nightly.

PLAYING TO RECORD BUSINESS EVERYWHERE.

Splendid Lithographs and Posters.

Everything from a Post Card to a 40-sheet.

Wire or write immediately,

THE GREAT RAYMOND,

This week, Hippodrome, Devonport.

Next, Pavilion, Weymouth.

For other Theatres Wanted see Displayed Wanted Section.

ARTISTS WANTED.

THE BROADHEAD REPERTORY COMPANIES.

WANTED, to rehearse at the KING'S THEATRE, LONGSIGHT, MANCHESTER, Jan. 19-25, LEADING LADY and GENTLEMAN.

WANTED, to rehearse, SALFORD, Jan. 26, LEADING GENTLEMAN, HEAVY LEADING MAN, SECOND JUVENILE LADY and GENTLEMAN, also COMEDY LADY and GENTLEMAN.
All the foregoing must be very smart, young, and well experienced in repertory work.

Apply, enclosing copies of references, photographs (which will be returned), stating salary required, and where can be seen working, to
ALBERT ROGERS, Dramatic Dept.,
W. H. Broadhead & Son,
Hulme Hippodrome, Manchester.

WANTED by young lady Pianist, 30, to meet Lady Vocalist of same age, for practice, in view of concerts. Box 248, "The Era."

WANTED,
LADY WRESTLERS.
Must be strong; not under 8st. 7lb.
Experience not essential. Pay during tuition. Write fully to
W. GREY,
34, Great Windmill-street, W.1.

WANTED, smart youth, Pianist, able to play at sight, Boy Comedians, Baritone, Tenors, Girls who can Sing and Dance; to live in. Send photos, age, height, particulars, to CABARET, 1, McConnell-crescent, New Mossington, Doncaster.

WANTED at once, good Comedian, able to sing and dance, to play in No. 1 revue; touring; open at once. Call or write to MANAGER, 17, Hurley-road, Kennington, S.E.

WANTED, professional coach for Cork Operatic Society's production of "The Old Guard" on Dec. 1; commence Nov. 10. Terms, &c., S. J. TARRANT, Connaught-avenue, Cork.

WANTED, Ladies, train as Dancers, for Troupes, Revues, Cabaret, &c. Apply, FRANK PERRY'S Theatrical Agency and School of Dancing, 145, Wardour-street, W.

WANTED, Children to train for Panto.; must be 14. Apply, ASKEW SCHOOL AND AGENCY, 1, Cheniston-gardens Studios, Kensington, W.8.

WANTED, Dancing Girls. Apply, with practice dress, Saturday next, 12 noon, 77, New Oxford-st. JEAN BEDINI.

IDA LILLE.
WANTED, smart all-round Dancers. Season, London, and Tours.
Also Refined Pupils to Train.
Parts, Ballets, Troupes.
79, New Oxford-street, W.C.1.

WANTED, 3 Chorus Men, able to sing. Apply, BEDINI, 77, New Oxford-st., W.C., Nov. 1, from 12 to 1.

WANTED Known, 20 selected children will be trained at specially reduced fees for a Children's Ballet. Applicants chosen by private audition. Write, THE IOLANTHE SCHOOL OF DANCE, Westbourne Hall, W.2.

STAGE.
WANTED, by ITALIA CONTI, very small fair girl; also very small dark French girl; both over twelve. Also bright, refined schoolboy, over twelve, for good part in London. Must speak well. Apply in writing, with photograph, ITALIA CONTI, 31, Great Ormond-street, W.C.1.

STAFF VACANCIES.

BOROUGH OF WORTHING.
APPOINTMENT OF ENTERTAINMENTS MANAGER.

WANTED Known.—The Corporation invite applications for the above appointment at a commencing salary of £450 per annum, with additional remuneration contingent on satisfactory service.
Candidates must be thoroughly experienced in duties of a similar appointment, preferably under municipal management.
Form of application, with duties and particulars of appointment, may be obtained from the undersigned.
The selected candidate will be required to contribute to the fund established under the Local Government and other Officers Superannuation Act, and to pass a medical examination.
Applications must be received not later than 1st November, 1924.
By Order,
J. KENNEDY ALLERTON,
Town Clerk.
Town Clerk's Office,
Worthing,
20th October, 1924.

WANTED, Stage Carpenter for London Theatre; own tools; not afraid of work; wages £3 10s. per week; permanency if suitable; must be able to do odd jobs. Apply by letter, A. E. ABRAHAMS, 25, Shaftesbury-avenue, W.

WANTED, Scenic Artist (resident). Terms, references, &c., E. G. FALCON, County Theatre, Bedford.

STAFF VACANCIES.

BOROUGH OF SCARBOROUGH.

WANTED,
ENTERTAINMENTS MANAGER.

The Town Council of Scarborough are prepared to receive applications for the above position. Applications must be on form to be supplied, with list of duties, etc., by me. Such form, etc., will be sent on written request, accompanied by stamped, addressed foolscap envelope. No canvassing allowed.
SYDNEY JONES,
Town Clerk.
Oct. 14, 1924.
Town Hall, Scarborough.

ARTISTS' WANTS.

WANTED, engt. by lady Pianiste, L.R.A.M., A.R.C.M., of leading concerts and music halls; experienced vocal and instrumental accompanist; also soloist and orchestral. 39, Colville-terrace, Bayswater.

WANTED by Lady Contralto, young, exp.; also Lady Pianiste, young, exp. (sisters), engagements; would like to join good Concert Party. London district. Box 250, "The Era."

HESSIE GORDON
and her Violin.
WANTED, Revue, M.H. Act, C.P. or Hotel.
15, Westbury-rd., Westbury-on-Trym, Bristol.

WANTED Known, DOLF WHEELER, Comedian and Saxophone specialist, at liberty for revue, musical comedy, &c., end of Oct., 19, Glazbury-rd., Baron's-court, London, W.14.

WANTED, by WILL AUSTA, Light Comedian and Expert Dancer; at liberty; late juv. lead "Buzz Along," "Knight of the Garter," "Hello, Wembley," &c.; reliable performer; S.M.; extensive wardrobe. Wire, 81, Bolton-road, Leicester.

WANTED,
ENGAGEMENT
by
ACCOMPLISHED
and
EXPERIENCED
LADY DANCER.

Ballroom,
Exhibition,
and
Fancy.

Just completed
Careful and Comprehensive
Training.

QUALIFIED TO ACT AS INSTRUCTRESS.

Write, BETTY PAGE,
Box 287, "The Era."

WANTED, by 3 Smart Chorus Dancers, M.C. or Revue; young, good movers, and voices; expert Lady Pipers and Side Drummer; spec. beautiful wardrobe; just finished 26 weeks, "Brilliants" revue. All coms., WHITE HEATHER TRIO, 66, Vine-street, Wallsend-on-Tyne.

STAFF WANTS.

WANTED, Joint Engt. by first-class Operator and wife, Orch. Pianiste; 13 years' exp. Box 196, "The Era."

PANTOMIME ARTISTS' WANTS.

WANTED, by PERCY CURRY, Comedian, Panto., or any first-class part; sing, dance, patter; h. refs. Albion Hotel, Stockton-road, Sunderland.

WANTED, Panto, Revue, &c., by JOE HENDERSON, Dame Comedian. P.A., 93, Pine-street, Newcastle-on-Tyne.

MUSIC HALL ARTISTS WANTED.

WANTED, Entertainers, who can give "one hour" to children in drawing-room, to write MR. JAMES PORTLAND, Children's Entertainment Expert, 39, Sinclair-road, Kensington, W.14.
Conjuring, Ventriloquism, Punch and Judy, Clowns, Shadowgraphy, Marionettes. Many engagements during winter.

WANTED, immediately, strong Male Bearer or Gymnast, used to acrobatic overhead lifts; good appearance and figure, to partner well-known lady dancer in well-established spectacular dancing and posing act; knowledge of dancing not essential. Box 274, "The Era."

WANTED, good Bar Performer, that can tumble a little. CHRISTOPHER, 115, Usher-road, Bow, E.

WANTED, Illusionist, able to work "Black Art." Own properties. Box 246, "The Era."

MUSIC HALL ARTISTS' WANTS.

WANTED Known, at liberty Nov. 24, on, for winter months, QUEENIE, the youngest, smartest, and cleverest Second-Sight Artist in the universe; impossible to baffle the youngster. Now in her 25th successful week at Wembley, where she has been showing to all ranks, all classes and all nationalities with unfailing success. Agent wanted for this act. Scotland and the North preferred. All coms., Manageress, MRS. FRED STALEY, 261, Droop-street, Queen's Park, W.10.

WANTED, offers by the Two Daniels Negro Versatile Artists. E., 105, Sherbourne-road, Birmingham.

WANTED, Oct. 20 and 27, SANNI, Great Comedy Act. Cornet, Concertina. Bar-performing, &c. Wire for a Versatile Performer who is Funny. This week, 109, Park-rd., Newcastle-on-Tyne.

BELLCO, Conjuring, Music, and the World's Greatest Hat Production.
WANTED, Oct. 27, and on. Write or wire, p.a., 61, Beauchamp-road, Clapham Junction.

WANTED, Mon. on, GALDO and KNATO, Com. Jug. Acro. Act. Wire, GALDO, 8, Primitive-st., Belfast.

WANTED Known, DANNE and FEPPS, Comedians. Two born fools. The essence of quaint comedy. Just finishing 12 weeks' successful run on Moss' Tour; vacant from Monday, on, for Revues, Halls, or Circus. Wire, Palace, Hull.

WANTED, Monday next,
THE SIX GODWYNS.
Delightful Musical Scena.
Vacant Nov. 3, 10. Wire, P.A., 10, Cobden place, Leeds.
This week: City Varieties, Leeds. Ten

CIRCUS ARTISTS' WANTS.

WANTED Known, AGUBE GUDZOW, the Fearless Cossack Rider. The only real Cossack riding act in existence.

93, Hackford-rd., Brixton, London, S.W.9.

WANTED Known, THE STEVENSON FAMILY,

World-Famous Equestrians, With a Splendid Stud of Piebald Horses That will work in Ring or on Stage.

For Vacancies Address, C/o Mrs. Wilson, 32, Albert-street, Leith-walk, Edinburgh.

WANTED Known, ROLLO, in a thrilling and sensational act on the High Rope. This week, Holdsworth's Carnival, Barnsley-street, Hull, until Monday.

WANTED Known. Comical Walker, Talking Clown and Agoust, with good comic entries; also Globe Juggling speciality; vac. Oct. 27. Wire offers, COMICAL WALKER, 6, Thornley-street, Wolverhampton.

WANTED Known, FRED LEWIS, Circus Advance Agent, disengaged Oct. 25; any country. C/o SCOTT, 1, Market-street, Newtownards, Co. Down, Ireland.

MUSICIANS WANTED.

WANTED, Bandmaster for Native Regiment in India; Rs. 300 per month; bungalow; 20 per cent. of engagement fees; three years' engagement; with second-class passage out; two months' furlough each year: a good job for ex-Band Sergt., with previous experience of India. Apply by letter to Box 815, c/o HAWKES & SON, Denman-street, W.1.

WANTED, to join Monday, Nov. 3, first-class Musical Director (Violin-Conductor); also Violin Repet., for high-class cinema. Apply, with lowest terms and references, to HAMILTON, Kinnaird Picture House, Dundee, N.B.

WANTED, Leader for Small Orch. Must be well up in Tavans. Permanent if suitable; 6 nights. State terms, ref., etc., MR. A. E. BARLOW, M.D., Cinema, Llandudno, N.W.

WANTED, to open Monday next, brilliant Violin-Leader, for Trio (own library); four matinées, six evenings; no Sundays. MANAGER, Electric Theatre, Dorking. 'Phone, 123.

WANTED, for high-class cinema, Leader-Violinist, Repet., and 'Cello, for relief orchestra; approx. 3½ hours daily; must be thoroughly experienced or useless. Age, terms, and names of references (no copies), with full particulars in first letter, to MUSICAL DIRECTOR, 30, Lonsdale-road, Oxford.

WANTED, Violinist-Leader and 'Celliste, for London restaurant; must be young ladies, smart, first-class artists. Write, Box 285, "The Era."

WANTED, Musicians, at first-class Variety Halls.
SWANSEA EMPIRE.—LEADER.
SUMMERHILL PALACE (BIRMINGHAM).—DRUMMER, also VIOLINIST.
HULL PALACE.—'CELLIST.
Applicants must be experienced and thoroughly competent.
Write, with full particulars, copies of references, &c., to the MANAGER at the above-mentioned Halls.

WANTED, Leader and Rep. for Yarmouth Cinema; only good musicians need apply. M.D., 241, Seven Sisters-road, Finsbury Park.

WANTED, Leader for out of town; must be capable musician. ABBOTT, 47, Uxbridge-road, Shepherd's Bush. 'Phone, Riverside 2578.

WANTED, at once, refined Solo Violiniste, to join three ladies; now rehearsing for music halls. Write, stating age and full particulars, to Box 257, "The Era."

WANTED, immediately, Violiniste, to complete Trio for cinema. Full particulars and terms to M. D., St. James' Theatre, King's Lynn, Norfolk.

WANTED, first-class Violiniste for Quartette; must have good library; used to lead, fitting pictures; open Monday, 27th; no Sundays. Palace Cinema, Southall.

WANTED, experienced Orchestral and Solo Violinist; open Monday next; good sight reader essential; only those experienced in non-stop music need apply; nights and 1 matinée. M.D., Kemble Theatre, Hereford.

WANTED, First Violinist; must be thor. exp. pictures; twice nightly and 2 matinées weekly. Apply, lowest terms, to MANAGER, Scala Theatre, Ryde, I.W.

WANTED, experienced Violinist, must be good lady or gent., for Trio; open immediately. State terms, small hall (no Sundays). Call or write, Palace, Walton-on-Thames.

WANTED, Jazz Dance Musicians, 3 nights a week. Violin, Saxophone, non-professional; local preferred. W. J. HURNDALL, King's Hall, London, S.E.1. 'Phone, Brixton 1022.

WANTED, good Violinists, for Staff Band.
Apply, DIRECTOR OF MUSIC, R.M. Barracks, Deal.

WANTED, Lady or Gent. Violinist, for pitching, also Collector. Write, ACCOMPANIST, Box 278, "The Era."

WANTED, young Violinist, gain further experience; some previous orchestral playing essential. Write, 7e, Morgan-mansions, N.7.

WANTED, first-class Violinist, either sex, for Trio; Leader; well up in cinema work. Apply, MR. TENCH, Picture Coliseum, High-st. North, East Ham.

WANTED, Violinist, young, for small cinema, with some experience essential. Apply, M. D., 12-1 Wed. or Thursday, King's Cinema, 432, Kingsland-road, Dalston.

WANTED, Rep. Violin, with little experience cinema work, for cinema, S.E. London. Apply, first instance, by letter, to M.D., 36, Buckleigh-road, Streatham, S.W.16.

WANTED, Rep. Violinist; cinema; six evngs., no Sundays. Full pars., terms, &c., by letter only. VANDERSTEEN, 78, Hewlett-road, Old Ford, E.3.

WANTED, Violinist, Rep., also Bass Player (gents.), for first-class cinema, opening 31st; Eastern Counties. Good musicians experienced in this work only need reply.
M. D., Central Cinema, Cambridge.

WANTED, Rep. for East Coast; comfortable and permanent engagement; 6 evenings, 2 matinées. ABBOTT, 47, Uxbridge-road, Shepherd's Bush. 'Phone, Riverside 2578.

WANTED, 'Celliste and Repet. (ladies) to complete Quartette; willing to rehearse view to engt.; refined, finished artists required; good sight readers; straight and jazz. Write, Box 275, "The Era."

MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS AND AGENCY,
Woodfield-road, Paddington, W.9.
'Phone: Park 6327.
'Bus 28, 31, 46, or three minutes from Westbourne Park Station.
Licensed annually by L.C.C.

Lessee and Manager:
WILFRED E. BOYCOTT
(Manager for Fritz Kreisler for 7 years, and late of Vert's Agency, Cork-street, W.)

WANTED Known, MAUD RISELEY, A.R.A.M., Violinist and Musical Director, HOLDS ORCHESTRAL CLASSES DAILY for all instruments at above studios.

Music from library of 3,000. Numbers rehearsed and lent for home study.
CINEMA experience given and engagements provided.
Over 40 members now in good engagements.
VIOLIN Lessons given (Sauret method).
COMPLETE Orchestras or Individual Artists Provided.

Winter Term now commenced. A course can be taken at any time. Several members placed during last fortnight. Call for free audition and advice.

WANTED KNOWN. First-class Trio, Violin, 'Cello (or Organ), and Piano, with good library, desire cinema engagement, London only. Moderate terms for permanency.
All communications to W. E. BOYCOTT.

WANTED, exp. 'Cellist, open Monday. Write terms, M.D., King's Hall, Leyton, E.10. Letters only.

WANTED, good 'Cellist, for cinema; once nightly and twice nightly Saturdays; permanency; M.U. men only. Partics., refs., &c., to H. STARKIE, M.D., Alhambra Cinema, Burnley, Lancashire. To open Monday, Oct. 27.

WANTED, good 'Cellist, open Mon. next, pictures (evenings only); also Piano, Violin and 'Cello, early November, for pictures (evenings only). State lowest, LAURENCE EDGE, Mus. Dir., Hippo., Buxton.

WANTED, 'Cellist (gent.), for N. London cinema; no Sundays. State terms. Box 300, "The Era."

WANTED, Double Bass; must be used to high-class music; twice nightly and one matinée. Apply, stating age, experience, and inclusive terms, to MANAGER, The Kinema, Newark.

WANTED, Clarinet, flat pitch; audition any evening. CRICHTON, Savoy, Uxbridge.

WANTED, SAX., FOR FIRST-CLASS DANCE WORK; ALSO TRUMPET; NO DUDS. APPLY, MORNINGS, 55, HARTHAM-ROAD, HOLLOWAY.

WANTED, Trumpet Player; pictures; London. State where can be heard playing. Good terms. Box 298, "The Era."

WANTED, first-class Trumpet Player, for London café. Apply, GRAY, 12, Archer-street, W.1.

WANTED, experienced Cornettist, Trombonist, and Drummer, with tymps., for cinema in Essex. Please write, M.D., 4, Fairland-rd., E.15.

WANTED, good Cornet and Bass Players, for pitching band. ALLEN, 159, Gillingham-road, Gillingham, Kent.

WANTED, at once, good Euphonium or Trombone; small town band; shares. CLAY, 35, Rosevean-road, Penzance.

WANTED, Euphonium and Trap Drummer, pitching; other brass write. Letters only. TEMPO, 10, Milward-st., Woolwich, S.E.18.

WANTED, Organist, for Alexandré organ, in small cinema orchestra; must be able to fill in from other parts and experienced in the picture business; usual hours. State age, salary required, and experience, to MANAGER, Royal Hall, Harrogate.

WANTED, first-class lady Pianiste for dancing lessons; London. Apply, GRAY, 12, Archer-street, W.1.

WANTED, immediately, lady Orch. Pianiste, experienced; evenings; no matinées; comfortable, long engt. Wire or write, TRAINER, Alhambra Cinema, Bellshill, Lanarkshire.

WANTED, immediately, smart Orchestral Pianiste; used to fitting pictures; evenings only. Experience and terms to WILLIAMS, Picture House, Cannock, Staffs.

WANTED, first-class Solo Relief Pianist for high-class cinema in Portsmouth; fitting of pictures essential; no duds. Audition to-day (Wednesday) at 2 o'clock. M. D., West Ken. Cinema, West Kensington.

WANTED, Pianist, or Trio or Quartet; lowest terms; small theatre. MANAGER, Palais de Lux, Whitstable, Kent.

WANTED, good Orchestral-Pianist and Clarinet, to commence Nov. 3 (pictures); evenings only. Apply, with latest references, to MUS. DIRECTOR, Palace Theatre, Dundee.

WANTED, experienced Orchestral-Pianist; £3 10s. for 6 days; audition Wed. morning, IMPERIAL PLAYHOUSE, Portobello-rd., W.11.

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WANTED, Drummer, doubling Banjo preferred; comfortable season's engagement to right man. Write, R. M. A., 19, East-street, Deepdale, Preston, Lancs.

WANTED, Drummer, with own set, who wishes to gain cinema experience; small salary to start. M. D., King's Cinema, 432, Kingsland-road, Dalston.

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"SIX CYLINDER LOVE."
At Brighton.

Mr. Burton	Charles Groves
Mrs. Burton	Phyllis Relph
Phyllis	Dorothy Turner
Mary	Nancy Burt
Margaret	Louise Prussing
Bertram	Charles Carson
Harold	Noel Goodwin
Gilbert	Bobby Howes
Marylin	Edna Best
Donroy	Cyril Raymond
George Stapleton	Ian Fleming
Smith	John Collins
Johnson	Frank Leslie

The American comedy, "Six-Cylinder Love," was presented for the first time in England at the Theatre Royal, Brighton, on Monday. It created plenty of laughter, for the lines are clever and well written, and at times witty, and the comedy also contains a certain moral which young married couples might study to their advantage.

Mr. Burton has an extravagant and selfish wife and daughter. He has indulged them in every whim, even to the buying of a motor-car, which a set of frivolous friends look upon as their own property. The day of reckoning arrives, and Mr. Burton finds he has not even sufficient to pay the maid, who is leaving. He confides in Douroy, who is in love with his daughter, a motor-car agent. Next door live a honeymoon couple, who lead the life of turtle doves, and only a fence dividing, the Burtons constantly overhear their conversation. Douroy decides they shall purchase Burton's car, and by a clever manœuvre he crashes the car through their fence. This breaks the ice, and the silly little wife persuades her weak husband to buy it. He cannot afford it, or the entertaining of the group of friends who sponge on them. To pay his debts he embezzles his employer's money. He is discovered, and has to sell up his home and move to a tenement house, in which the Burtons also have found refuge. The third act finds both families humbled and making good, but the amusing part of it is the Stirlings still have the car, and they try to palm it off on Burton just as he palmed it off on them. But time has brought wisdom, and there is nothing doing. It is here that Gilbert Stirling, the young husband, who in reality is made of the right stuff for all his weakness, is found by his former employer, who reinstates him, and the end sees a bright road opening for the young pair.

The play was well received and is admirably mounted and dressed, and the acting throughout was good. Miss Edna Best was excellent as the little wife, whose strong point was her devotion to her husband. Mr. Bobbie Howes played with remarkable intuition as the foolish young husband, and sustained a long part very successfully. Perhaps the most brilliant of the cast was Mr. Chas. Groves, whose impersonation of Mr. Burton was splendid. Mr. Cyril Raymond gave an excellent impression of the motor agent, and Miss Phyllis Relph acted with skill as Mrs. Burton, all the others filling their various rôles successfully.

BRIGHTON'S FAREWELL TO W. H. BOARDMAN.

An enthusiastic audience crowded the Brighton Hippodrome on Sunday night to pay tribute to the popular manager, Mr. W. H. Boardman, on his leaving the town. For 14 years he has worked hard to provide the best class of amusement and a source of funds for charity. It was "Billy" Boardman who thought of our fighting men at the front, and he it was who sent out the first concert party to France in 1914. How his example was followed is now a matter of history. His association with the variety stage dates back for years. Music particularly attracted him, and he was a conductor of considerable ability in his youth, but later held the position of manager of the People's Palace, St. Helens, also of the Pavilion Theatre, Newcastle; general manager for the Paris Alhambra, and the Brussels Alhambra. That Brighton was very sorry to lose him was evinced not only by the audience but by the Mayors of Brighton and Hove, who both paid glowing tributes to his abilities. For the testimonial performance a splendid programme had been arranged, but the chief turn of the evening was the presentation of a cheque from his many friends and admirers.

"AERIAL FLASHES"
At the Royal, Stratford.

Described as "a wireless whirl in six flashes," this revue is by Alan Martin and Walter O'Brien, who in themselves are capable of providing a thoroughly good evening's musical entertainment, and they are supported by a prince of comedy in Tom Bracewell, and a comedienne of an unusual type in Clairette Ruanne. Mr. Alan Martin as Major Grant, in search of a fugitive daughter, Maisie, who marries against his wishes, is an actor with a most pleasing voice, and, in addition to a charming camp scena in which he sings with effect "One Night in June," he has other opportunities for displaying his talent when, with Mr. O'Brien on the piano, they contributed a quarter of an hour's melody and mirth. Miss Ruanne's droll actions were of a wide range, and her numbers included "Horsey, Keep Your Tail Up," and with Mr. Tom Bracewell "I Shall Always Love You," Bracewell is a comedian of many parts. His broadcasting sketch was particularly good, while with his "doll" he was clever, particularly in a soldier dance. Miss Annie Pesing was charming as the eloping bride, and her song "Cheerio Wherever You May Go" was, with the aid of the Aerial Flashes, who give some unique speciality dances, finely rendered. Mr. Wally Tutson, an Apache violinist, played very well.

MUSIC HALL ARTIST'S CLAIM.
Sequel to Yorkshire Pantomime Engagement.

A claim for damages for breach of contract was heard at Wandsworth County Court yesterday (Tuesday) before his Honour Judge Hargreaves. The plaintiff was Leonard Royston, professionally known as J. H. Wakefield, music hall artist, of 34, Elmhurst Mansions, Clapham, for whom Mr. Binnie (instructed by Messrs. Bevan and Co.), appeared, and the Yorkshire Theatres, Ltd., of which Francis Laidler, of 8, Park Mansions, Knightsbridge, is the governing director, were the defendants. They were represented by Mr. J. P. Valetta (instructed by Mr. H. M. Dawson, solicitor, Bradford).

Mr. Binnie explained that the defendants were the proprietors of the Theatre Royal, Leeds, where the plaintiff was engaged to appear for a period of four weeks from June 2, 1924, with an option on the part of the defendants to extend the period. He had also to attend rehearsals from 22 May. In the agreement that was signed plaintiff guaranteed that he did not hold "any contract with any other music hall or theatre management which would prevent him fulfilling his contract." The case really turned on the meaning of the word "would" in the contract. Plaintiff contended that it really meant "will" and not "might." What he bound himself to was not to engage himself for any definite period which would interfere with his rehearsing or performing for the defendants. Two days before signing the contract with the defendant company the plaintiff had signed another contract with a Mr. Burns to appear in a revue at York for four weeks from March 24, and there was an option for Mr. Burns to continue the engagement for the run of the revue. Mr. Burns did not exercise the option and plaintiff was perfectly free to commence rehearsing for defendants on May 22. The defendants, however, having found out about the earlier contract, maintained that he had signed a contract which would have prevented him performing for them, and they repudiated the contract they had entered into with him. Plaintiff claimed for the four weeks' salary he had lost at £20 per week.

Plaintiff, giving evidence, said he was engaged by defendant to perform in the summer pantomime "Aladdin," and to take the part of Abanazar, at a salary of £20 a week.

Cross-examined by Mr. Valetta, plaintiff said he asked Mr. Burns to release him, and he refused to do so.

Did you say "If you stand in my way I will be very nasty?"—I don't think I did.

His Honour said he accepted the contention that the case really turned on the construction of the word "would" in the agreement.

Mr. Valetta submitted that there was no case to answer. The earlier contract signed by plaintiff made it nothing short of dishonest to come and sign the contract with defendants. Apparently he intended, if he could not get his release from Mr. Burns, to give a worse performance. That was a nefarious course of conduct. He submitted that the word "would" in the agreement must be construed reasonably, having regard to the context. Mr. Laidler really wanted the plaintiff's services, and he did everything possible to get his release, but he was threatened with an injunction by Mr. Burns, and he had to engage someone else. This was an impudent claim.

Mr. Binnie contended that prejudice had been introduced into the case. The only question was as to the correct construction of the contract. Music hall artists would be put in an extremely difficult position if the defendant's construction were accepted. It would put them entirely in the hands of managers. One had to concern themselves only with the actualities, and not with the possibilities, in a case of this sort.

His Honour agreed that the word "would" in the agreement was a somewhat unfortunate word to use. He thought it should bear a meaning somewhere between the meaning of the words "must" and "might." The word "must" would indicate there must be an absolute certainty, and the previous contract would prevent the fulfilling of the subsequent contract, whereas the word "might" would only relate to a remote possibility. He held that the word "would" must be construed as if it were followed by some other word like "probably" or "ordinarily," or the words "reasonably expected." The earlier contract accordingly was a breach of the guarantee, and there was nothing to prevent him fulfilling his later contract, and there must be judgment for the defendants. He expressed no view as to the plaintiff's conduct, as that was not relevant to the contract.

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Just now there's trouble brewing in another House, it's true;
The tenant's got his notice, yes and all his family too.
It's caused a great disturbance, some are pleased and some are not;
Just as the pot was boiling someone upset all the lot.
Baldwin keeps on smiling, as he blows away his shag-pipes;
Macdonald he's gone to the north, to blow away his bag-pipes.
Don't argue over politics, 'cause trouble it may bring;
Let's all be pals together, just enjoy ourselves and sing.

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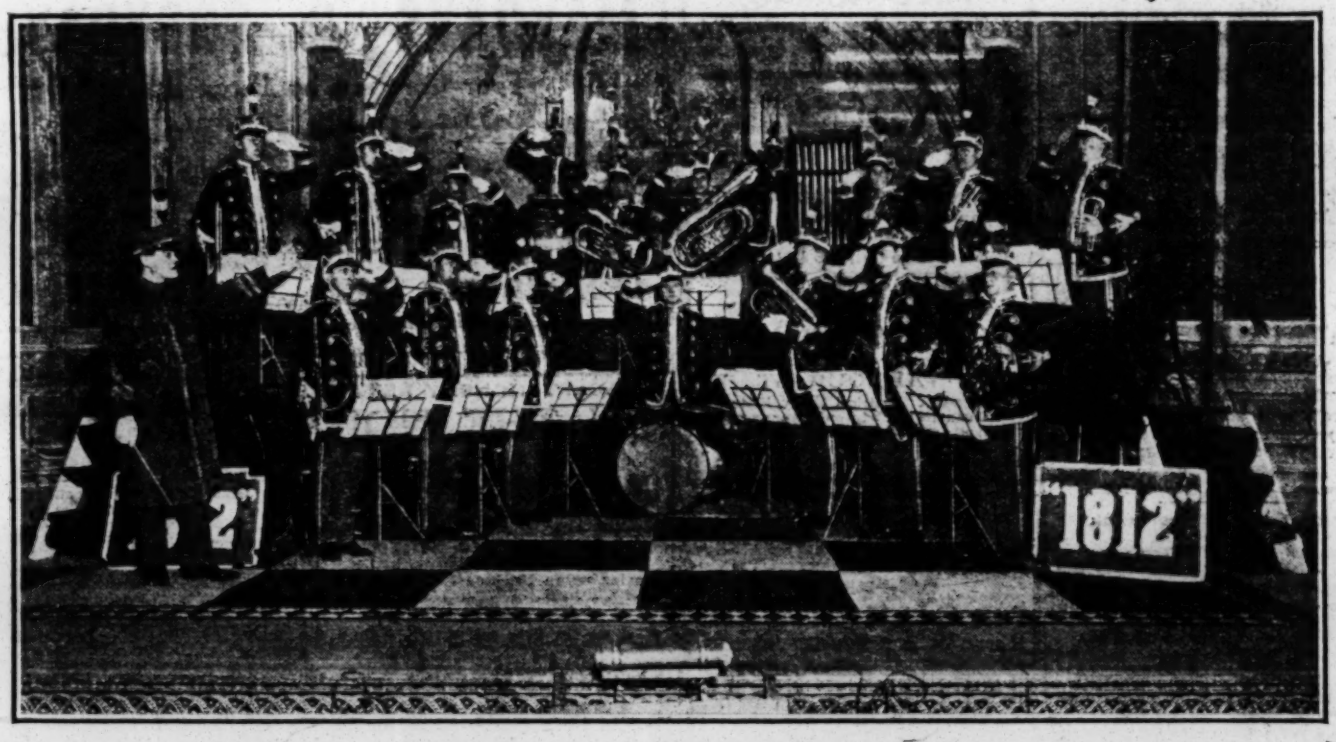

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PIANO.

KEY C

The last house that we lived in, the lease ran out, you see So we had to find an-oth-er, for all our fa-mi-ly
The at-tic's in the cel-lar, the cel-lar's on the roof The wa-ter tap has gone on strike, in fact it's wa-ter proof

We search'd ev-'ry-where, we could-n't find a house to let We could-n't pick and choose, we had to take what we could get
One dark night in our nice house we could-n't help but grin Mo-ther shout-ed out to Dad We've got the bur-glars in!

One day mo-ther found one, and we smother'd her with kiss-es, When the fam-'ly saw it, they said
Fa-ther shout-ed "If you're bur-glars come in, we don't mind it. If you're af-ter mon-ey I'll get

What a nice house this is, It's not what we've been used to, But we're thank-ful for one
up and help you find it" They said What a rot-ten house to come and try to

thing, We're ve-ry op-ti-mis-tic, so all night and day we sing
rob" They gave poor Ma their sym-pa-thy, and lent poor Dad a bob

CHORUS. *Steady rhythm.*

Our house will be all right when they pull it down and put it up a-gain.

No roof on our house to keep out the rain Got no win-dows,

got no doors, got no stairs and got no floors, We're all sat-is-fied be-cause

1. Our house will be all right when they pull it down and put it up a-gain.
2. -gain

D.S.

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THEATRICAL GOSSIP.

"The Hour and the Man"—Stage Golfing Society's Dinner—Repertory Players' Ball.

"The Hour and the Man."

Mr. Matheson Lang will return to the New Theatre on Tuesday evening, October 28—and not on October 30, as originally arranged—with Frank Stayton's play, "The Hour and the Man." The play is a love story, and the struggle between the man and woman for their own beliefs provides a dramatic setting. The period is anticipatory. Jessie Winter, Norah Robinson, Betty Belloc, Gracie Leigh, Dorothy Thomas, Mrs. Arthur Whitby, A. S. Homewood, Henry Wolston and C. M. Lowne will support Mr. Lang.

Gallery First Nighters.

At a committee meeting of the Gallery First Nighters' Club held last week it was decided to admit Lady Associates at 5s. per annum. Ladies interested may obtain further particulars on application to the Secretary at the "Duke of Argyle," 26, Great Windmill-street, W.1.

"The Sixth Man."

Martin Lewis and Evan Thomas, Ltd., commence their tour of "The Sixth Man," an adventure in three acts, by Douglas Grant, on Monday at the Playhouse, Cardic. The cast includes: — Olwen Roose, Norah Howard, Alec Thompson, H. Worrall-Thompson, J. C. Aubrey, Sebastian Smith, Joseph Meyclere, Lionel Williams, and Martin Lewis.

Stage Golfing Society.

The sixth annual dinner of the Stage Golfing Society will be held on Sunday, November 2, at the Hotel Metropole (entrance Whitehall-place), at 7 p.m., for 7.30, to be followed by an entertainment under the direction of Leslie Henson.

The President, Sir Gerald du Maurier, will be in the chair. Applications for tickets should be made to Ernest Graham at the Winter Garden Theatre, or Frank Boor, London Hippodrome.

"The Creaking Chair's" New Home.

"The Creaking Chair" will transfer from the Comedy to the Little Theatre on Monday, October 27.

Mansfield House Players.

On Saturday night the Mansfield House Players, whose ambition it is to found a municipal theatre in the neighbourhood, presented Mr. John Galsworthy's play, "Strife," at East Ham Town Hall, and were accorded a gratifying reception by a packed house. During the evening it was announced that over 400 persons had enrolled themselves for the first subscription season.

Armistice Entertainment.

Miss Vera Leslie is again organising the annual Armistice Entertainment at Kitchener House—the Club and Training Centre for ex-officers at 59, Sloane-street—on Friday, Nov. 7, from 3 to 7 p.m.

She would appreciate the offer of help from artists willing to contribute to the programme. Those who can assist her are asked to communicate with her at Kitchener House.

"Passing of the Third Floor Back."

A special revival by Mr. Frank Forbes-Robertson of "The Passing of the Third Floor Back" will be the attraction next week at the Regent Theatre.

Death of a Carl Rosa Veteran.

A familiar figure in the ranks of the Carl Rosa Opera Company has passed away during the week-end in the person of Mr. J. W. Kavanagh, the veteran tympanist, who had seen fifty-six years' service with the company. Mr. Kavanagh joined the orchestra as a boy at the age of sixteen in 1868, and he was the last remaining link with Carl Rosa himself, the founder of the organisation. Mr. Kavanagh worked up to the end. He was very popular on the Carl Rosa tours, where he attracted a good deal of attention by playing his instruments in the lower stage box.

"The Mask and the Face."

On Monday evening "The Mask and the Face" will be transferred to the Comedy Theatre, its third London domicile. Certain changes will be made in the first act, which has been re-written by Mr. C. B. Fernald, who adapted the play from the original of Signor Chiarolli, to conform more closely with the succeeding acts.

Mr. Maurice Mahony.

Manager of the Theatre Royal, Sheffield, for the past 13 years, Mr. Maurice Mahony is resigning on Saturday, Oct. 25, to take over the Albert Hotel, Sheffield. Mr. Mahony has been associated with Mr. John Hart's management for over 20 years, the first seven of which he served as assistant to Mr. George Lee, at the Prince's Theatre, Manchester. He will be pleased to see any friends at his new headquarters, which is situated near the Albert Hall, in the centre of the city.

"In the Next Room."

"In the Next Room," which is playing to crowded houses, reached its 150th performance at the St. Martin's Theatre on Thursday. Mr. Campbell Cullan and Mr. Stanley Lathbury have joined the cast.

First Night Playgoers' Club.

A debate on "The Fool" will be held at "The Bay Malton," 160, Gt. Portland-street, W.1, on Sunday, October 26. The chair to be taken at 7.30 p.m. by Mr. Henry Ainley.

Repertory Players' Ball.

The Repertory Players' autumn fancy-dress ball takes place at the Hyde Park Hotel on Friday. There will be a number of surprise stunts, and "ghost-walking" at midnight is darkly hinted at. Mrs. Matheson Lang and Miss Fay Compton are to be the hostesses. Tickets, which may be had from the Secretary, Repertory Players, 50, Whitcomb-street, W.C.2, are 12s. 6d. each, and include refreshments. Dancing will be from 10 till 4.

"Carnival Time."

"Carnival Time," the new Criterion Cabaret, will be launched on Monday evening. Additions to the company are Cynthia and Cyril Horrocks (the dancers), Joan Longton, Edward Royce, junr., and Ernest Leno (eldest son of the late Dan Leno), who will be making his first London appearance for ten years.

The Actors' Club.

The Thé Dansant will be held at the Actors' Club on Friday at 4.30 p.m., and they will be given every Friday in the future. A concert is being arranged by Miss Audrey Hyslop for next Sunday at 7.30 p.m. The following artists will appear:—Mr. Fred Beck ("Mrs. Cooper"), Miss May Phillips, Miss Doris Tutt, Miss Valda Oswald, Miss Lettice Newman and Mr. Eric Richmond, Mr. Kennedy Arundel, Mr. Arthur Jackson, and Miss Audrey Hyslop. An all-night dance is being arranged for Armistice night.

"A Kiss for Cinderella."

On or about the afternoon of Saturday, December 20, at the Haymarket Theatre, Mr. Frederick Harrison will revive Barrie's "fancy," "A Kiss for Cinderella," with Miss Hilda Trevelyan (who "created" the part in 1916) as Miss Thing. "Cinderella" will be given at daily matinées; so that the run of Galsworthy's "Old English" will not be interfered with.

"The Hayling Family."

Allan Monkhouse's three-act play, "The Hayling Family," will be produced by the Play Actors, on Sunday next, at the Aldwych Theatre. The cast, "produced" by Lewis T. Casson, will include Noel Allinson, Frederick Cooper, Reginald Dance, Edyth Olive, Eric Serle, Kathleen Stuart, Valerie Taylor, Herbert Waring and John Wyse.

Mr. Bannister Howard.

Mr. Bannister Howard finished his three-weeks' holiday in France on Monday by visiting Paris. Whilst there he arranged for "The Belle of New York" to pay a visit next autumn. Previous to this, it will have a run round the halls in London. Mr. Howard has secured Karsokowa and Lorenzi, who have been making a big hit in Paris, to give their special dances. He has also secured some wonderful toy dresses for his pantomime, "Cinderella," at the Grand Theatre, Croydon. Mr. Howard has also taken over the provincial rights of "Florodora," and will send out a No. 1 tour next autumn with all new dresses and scenery.

Miss Sibyl Ward.

Miss Sibyl Ward is endeavouring to extend her work in the East End, and on Thursday night last, in the Church Hall, West Ham, she gave her clever rendering of Hamlet. The support accorded her and the interest displayed should encourage her to go on with the experiment.

THE SCALA THEATRE.

It is computed that there are over twenty thousand amateur actors in London and soe three hundred societies are federated. It has long been felt that there was room in the centre of London for a theatre that could be devoted entirely to amateur performances, and thanks to the energy of Mr. Frederick G. Lloyd a permanent home has been found at the New Scala, one of the most beautiful theatres in England. With the exception of a booking made some time ago for the Mount Everest film, which will be shown in December, the New Scala will be occupied by amateurs. To celebrate the opening there will be a special gala week beginning on Oct. 21, when "The Gondoliers" and "The Rebel Maid" will be performed by an "All-Star Amateur Cast." Some thirty societies will co-operate in these performances.

Other bookings include the Anchorite Dramatic Society, in "The Rebel Maid"; the Stock Exchange Operatic Society, in "Gipsy Love"; Lloyd's Operatic Society, in "The Marriage Market"; Corn Exchange Operatic Society, in "The Yeoman of the Guard"; the G.W.R. Society, in "Princess Ida"; the Stage Club; Lloyd's Bank Operatic Society, in "Les Cloches de Corneville"; Stock Exchange Dramatic Society, in "Ambrose Applejohn's Adventure"; Chiswick Operatic Society, in "The Duchess of Dantzic"; Guaranty Dramatic Club, in "Lord Richard in the Pantry"; the Vicker's Westminster Operatic Society, in "Iolanthe"; Lloyd's Assurance Dramatic Society, in "Arsene Lupin"; and, perhaps the most interesting of all, the Mayfair Dramatic Society, an amateur society that is famous for its originality, in Bickerstaffe's old opera (first acted at Covent Garden in 1765), "The Maid of the Mill."

In addition to the amateur bookings, the Royal Academy of Music has taken the theatre for a week in June, 1925, for its students' performances.

ARTHUR BOURCHIER

On "An Enemy to the Theatre."

A mass meeting was held on Sunday in Hengler's Circus, Sauchiehall-street, Glasgow, under the auspices of the Entertainments Federal Council and the Glasgow Trades and Labour Council. The president of the latter body, Mr. Hector McNeill, occupied the chair, and was supported by Mr. George D. Hardie, M.P., and Mr. Alfred Lugg, general secretary of the Actors' Association. The large audience that assembled for the occasion showed the wide-spread interest that is being taken here in the matter, and the desire to hear the remarks of Mr. Arthur Bourchier, M.A., who, with Miss Kyrle Bellew, had been appearing in the King's Theatre last week in "The Thief."

The chairman having introduced Mr. Bourchier and Miss Kyrle Bellew, the former proceeded to read an interesting address, extracts from which we give below. It was, perhaps, inevitable at a time of political activity such as this, that from advocating justice, fair play, and a living wage for the under-dog in the profession, he should slip gradually into matters political, and allow the later portions of his address to develop into strong advocacy of the Labour Party.

Following Mr. Bourchier's address, the chairman called upon Miss Kyrle Bellew, and after a few personal remarks about her feeling of nervousness and stage fright, she gave a very impressive short speech on the troubles of the humble artist, taking as three points cost of living, high rents, and unemployment. She mentioned the days when her weekly remuneration was 21s., and the impossibility, even in those days, before the "cost of living" had become a bugbear in our lives, of making ends meet on such a sum.

After a few remarks from Mr. George D. Hardie, M.P., who had to leave early in order to address two meetings elsewhere, Mr. Alfred Lugg was called upon, and brought the meeting back to its more important subject, the upholding of the Actors' Association and its desire for the better handling of the bogus manager and his ill-treatment of the humbler artists in the profession. Mr. Lugg gave facts and figures showing that the Actors' Association in every year tackled 100 cases of bogus management or kindred grievances, when, if their financial standing had been better, and if the heads of the profession really supported them, they would have reached 1,000 cases. To prove the contention that the theatrical business was a trade, he instanced the fact that nearly all, in addition to selling acting, sold beer, spirits, chocolates, and programmes. He commented on the fact that managers who saw nothing wrong in low-paid choristers and small-part people, got very indignant and very energetic when not allowed to sell chocolates after 8 p.m.

Councillor Ratcliffe, of the Musicians' Union, proposed the vote of thanks to Mr. and Mrs. Arthur Bourchier, and reminded his hearers how the musicians had, 30 years ago, to encounter all the same arguments and jibes against joining a trades union. "You are artists, not mechanics, and must not ally yourselves with bricklayers and dock labourers," etc., but luckily the musicians realised that if they were paid less money for their "artistic" labours than the said bricklayers and dock labourers, the sooner they combined the better, and to-day their conditions were 200 per cent. better than when they clung to their standing as artists.

Mr. Bourchier called his address "An Enemy to the Theatre." For years the Actors' Association had been working hard to improve the lot of the humbler members of the profession by insisting on a minimum wage of £3 per week, and by using the utmost limit of their resources to lay by the heels the bogus manager. The bulk of theatrical managers were willing to support these aims, but when the Actors' Association, to strengthen their hands, got a bill drafted for the licensing of managers, the Incorporated Association of Touring Managers, alias the Stage Guild, rigorously opposed this, and in addition had devised a new form of contract which was most unfair, and not to be compared to the Sydney Valentine contract, originated by that clever artist, who devoted all his energies and, in fact, sacrified his life, in the interests of the Actors' Association.

The Association had worked hard towards the establishment of a minimum salary that would keep body and soul together. There would always be stage aspirants ready to accept any pittance rather than miss the chance of appearing in public. Let the view that the art of the theatre could not be combined with trade be disposed of once and for all. Any leading actor or actress was entitled to claim the name of artist, but immediately they sell their wares in a theatre, they are tradesmen, and there is no reason why they should not be members of a trades union. It was in 1919 that the Actors' Association was forced, by the apathy of those who should have been their warmest supporters, to form themselves into a trade union, and affiliate with other kindred unions for mutual support and protection.

But for the support of trade unions so generously given to them, the touring actors in this country would have been sold.

"THE WARE CASE."

At Wyndham's.

Play, in Four Acts, by George Pleydell, Revived at Wyndham's Theatre on Saturday, Oct. 18,

Sir Hubert Ware, Bart. — Gerald du Maurier
Sir Henry Egerton .. Robert Minster
Michael Adye, K.C., M.P. .. Eric Stanley
Sir John Murless, K.C., M.P. — A. Scott-Gatty
The Hon. Sir Richard Petworth — J. Fisher-White
Marston Gurney .. Basil Loder
Eustace Ede .. Wilfred Fletcher
Tommy Bold .. George Elton
A Doctor .. Guy Fletcher
Rate .. George A. Brandram
Footman .. J. Patric Curwen
Celia Wilson .. Doris Lytton
Lady Ware .. Marie Löhr

That "The Ware Case" was a play with a very effective part for Sir Gerald du Maurier was well remembered; but the revival on Saturday evening last helped us to realise with admiration the skilful work of Mr. George Pleydell (the son of Sir Squire and Lady Bancroft), whose cleverly-handled story is so well woven that not a thread seems out of place.

How evenly the evidence is balanced! Is Ware guilty or not guilty? There is the evidence of the gardener flatly contradicted by that of the grateful bookmaker; and whereas the death of Eustace Ede would certainly bring financial relief to Ware, yet Ware's letter to Lausanne seems to prove beyond doubt that no criminal motive was entertained by him. All through the very fine trial scene, in which the audience constitutes the jury, the excitement grows, the secret not being revealed until the appropriate moment in the last act. For those who did not know the play, or had no memories of the original production of 1915, the burden of responsibility for Ware's fate must have been quite thrilling.

At the opening Sir Hubert Ware is depicted as a thorough-paced scamp, guilty not only of squandering his own fortune, but of trying to gain control of his wife's small pittance. Added to this, Lady Ware's life is made wretched by his continual "affairs." Yet despite this, the author has succeeded in showing a charming rogue, attracting where he should repel. The part is played by Sir Gerald du Maurier so quietly, so easily, and with such polish that the virtuous wife and her equally virtuous lover, Michael Adye, K.C., appear by contrast rather dull and tepid.

But it is in the third act that our lurking sympathies have their play, and it is here that both author and actors score so heavily. Sir Hubert as the accused man, Lady Ware as the noble wife, and her admirer as the defending K.C. (a fine dramatic touch this) are the centre of interest. Miss Marie Lohr as Lady Ware gains sympathy though she may not stir our feelings too heavily, but Sir Gerald du Maurier takes control of the whole situation, and plays skilfully on the whole gamut of emotion.

The court scene is admirable. It is presided over in the most dignified and controlled manner by the judge, Mr. J. Fisher White, who made out of a small part a finished and distinctive study. He provided a fine blending of the judicial and the humane. Mr. Eric Stanley plays very soundly as the K.C., and Mr. A. Scott-Gatty gives an effective study of the Attorney-General. Of the other characters, an excellent piece of character acting came from Mr. George Elton as the broken-down old bookie, whose telling evidence is the final spoke in gaining the verdict for Sir Hubert.

The play stands or falls by Sir Hubert's final dramatic outburst that he did murder Eustace Ede. It is a fine climax that must come as a surprise to the audience, and the fact that it does so is due to Sir Gerald du Maurier's magnificent handling of the situation. It is a superb moment when the actor, after the tortures of the trial, under the influence of the wine that the butler has brought to steady his nerves, bursts out the truth.

The part of Eustace Ede was well played by Mr. Wilfred Fletcher, and Miss Doris Lytton made the most of the rather foolish part of Celia Wilson. Mr. Robert Minster was good as Sir Henry Egerton, and other parts were well played by Mr. Basil Loder and Mr. G. A. Brandram.

"IT HAPPENED IN ARDORAN."

Scottish Comedy, in Three Acts, by Ann Stephenson and Allan Macbeth. Presented by the Repertory Players at the Royal Court Theatre on Sunday, Oct. 19.

In a peasant play a story will often pass muster that would seem a very dull affair in an ordinary comedy, for there is the added interest of the charm of the dialect and, oftentimes, an originality in the characterisation. Ann Stephenson and Allan Macbeth's comedy, "It Happened in Ardoran," produced on Sunday last by the Repertory Players, is a case in point. The plot is negligible, but the play is full of homely Scotch humour and bright little character sketches that succeed in keeping the audience amused. If the happenings in the small fishing village had been of any account dramatically the play might have stood a chance in the regular theatre. As it is, we fear it is too thin in substance for popular fare.

The principal character is a retired skipper named Angus Maccormie. He is a middle-aged man who, in five years, has overcome the temptation of the whisky bottle and is about to claim his reward in the person of a charming widow, one—Mora Maclean. Mora has

(*Continued in next col.*).

"POLLYANNA."

At Manchester.

Comedy in Three Acts, by Catherine Cushing, founded on the Novel by Mrs. Eleanor Porter; produced at the Prince's Theatre, Manchester, on Monday, Oct. 20.

Mrs. Carmody .. Alice Beet
Miss Caroll .. Elizabeth Watson
Mrs. Gregg .. Mary Brough
Nancy .. Maire O'Neill
Polly Harrington .. Grace Lane
Pollyanna Whittier .. Joan Barry
Jimmy Bean .. Freddie Peisley
John Pendleton .. Lyn Harding
Blinker Jones .. Tom Reynolds
Dr. Chilton .. Athole Stewart

Messrs. Macdonald and Young's introduction to England of "Pollyanna" in the form of a play received a welcome on Monday evening at the Prince's Theatre, Manchester, which leaves no doubt of the future success of the venture. A big house, sufficiently acquainted with the story in other media, recognised the characters and followed the incidents with the liveliest interest, and at no time showed any danger of being surfeited by the lavish sentimentality with which the story is told. It is a story of the separation of two pairs of lovers, of whom the principal were John Pendleton, now a grumpy recluse, and Charity Harrington, who married someone else abroad on missionary service, died, and left a daughter so remarkably like herself when she grew up to girlhood that, coming to her mother's old home in England, she is mistaken for her mother's ghost. This girl is Pollyanna, the little girl who was taught by her father always to be "glad" that even the worst that happened might in some way have been worse, and who infects everybody with her cheerful, childish philosophy. Charity's sister, Polly Harrington, rather chills the spontaneity of her niece's happiness at first, but she soon recovers under the influence of John Pendleton, to whom she appears by way of the tunnel he had made from his house to Charity's home next door. He, like everyone else, is softened and humanised by her lovable nature and delightful personality—particularly appealing to him on account of the likeness to his lost love. Pollyanna's injury by a motor car in the drive makes a gap of five years, during which she is under treatment by Continental medicos, but her mission in the play has been accomplished. She has brought together the other pair of lovers, her aunt Polly and Dr. Chilton, and when she comes back cured it is to find John Pendleton a bright and happy man, happy in his knowledge of her, and in his adopted son, Jimmy (originally Jimmy Beau, the orphan waif), whose boyish affection for Pollyanna is returned.

Miss Joan Barry played her rôle of the "glad" little girl with a most charming and natural simplicity, yet with all the skill and graces of the accomplished actress. Mr. Lyn Harding infused both character and distinction into his rendering of John Pendleton. Miss Grace Lane's depiction of the rather bitter and unsympathetic aunt, Polly Harrington, afterwards so pleasingly changed through Pollyanna's influence, was extremely well done. Miss Maire O'Neill's Nancy, the Irish servant, stood out most amusingly, and was vastly enjoyed. Also very good was Mr. Athole Stewart as the cheerful Dr. Chilton; while the other characters, all distinctly and brightly drawn, were ably filled by Miss Alice Beet, Miss Elizabeth Watson, Miss Mary Brough, Mr. Tom Reynolds and Mr. Freddie Peisley. The entire excellence of the cast, one and all, combined with the appealing charm of the play, produced a big ovation at the close, and one may safely predict a long run. Mr. Reginald Denham has produced it irreproachably well.

(*Continued from col.* 4.)

a son, Colin, who is in love with Kirsty Macintyre, and he is suspected of setting fire to a shed belonging to a man who is trying to capture Kirsty's affections. To save Colin, Angus takes the blame himself, pays away most of his savings as compensation for the loss, and declares that he committed the crime when in drink. Before indulging in such nobility he might have ascertained more definitely that Colin fired the shed. As a matter of fact, he didn't do so, for at the end of the play there is the discovery of the real culprit, when a malingering, greedy old woman confesses that she left a lighted candle there on a marauding expedition in search of coal. All ends satisfactorily, and the right men marry their true mates.

Mr. Campbell Gullan acted delightfully as the modest hero of the affair. He also produced the play, and he was fortunate in getting together an excellent cast, most of the members of which struggled valiantly and, on the whole, successfully with the Scotch accent. A touch of the real thing, however, came from Mr. Nigel Bruce, whose natural acting in a small part was one of the most enjoyable things in the play. We were glad to see that clever actress, Miss Esmé Hubbard, in a part that gave her a show of opportunity, and she made an altogether charming study of the widow, Mora Maclean, and played with real feeling in the last act. Miss Olga Lindo, another fine actress, did well as Kirsty, and a fine human study of a minister of religion was given by Mr. Aubrey Mather. Miss Dorothy Hall was consistently good as the old woman, Peggy Vor, and there was also good support from Mr. Walter Hudd as Colin Maclean, Mr. Fred O'Donovan and Mr. Guy Boulton.

"THE SHOW OFF."

At the Queen's.

Comedy Drama, in Three Acts, by George Kelly. Presented by Alfred Butt, in conjunction with Lee Shubert in association with Stewart and French, at the Queen's Theatre, on Monday, Oct. 20.

Clara .. Myrtle Tannehill
Mrs. Fisher .. Clara Blandick
Amy .. Ellis Baker
Frank Hyland .. Graham Velsey
Mr. Fisher .. Charles Martin
Joe .. Frank Rowan
Aubrey Piper .. Raymond Walburn
Mr. Gill .. Myron Paulson
Mr. Rogers .. George Warrington

The best that can be said about "The Show-off," Mr. George Kelly's play, which has had an enormous success in its native country, is that it probably gives a fairly faithful idea of middle-class life in America. It is interesting to see that young people are as vain and wilful, and their mothers as querulous and inherently noble, as they are here, or anywhere else in the Old World for that matter. They use a different idiom, but they say much the same thing. But it is a dreadful thought that Aubrey Piper may be drawn from life; we like to think that *he* is an American type, and one that has been heavily underlined by the author. Could anybody "show-off" quite so much as he does? A railroad clerk at 32 dollars a week (or 32.50 as his adoring young wife corrects her family), he poses as a manager of the freight department, wears a carnation in his button-hole, talks largely and lengthily of anything and everything, and punctuates all he says with misquotations from "little old Willie Shakespeare" and the most extraordinary laugh.

It bowls Amy Fisher off her feet. Her infatuation is incredible, and, despite the entreaties of her mother, she marries Aubrey and settles down in two rooms over a dago barber's. Six months later, as her sister predicted, it is found that it is her family who share her troubles, and not her husband. He is quite unperturbed. He borrows money gaily from his brother-in-law, laughs as heartily as ever, and continues to admire himself in the looking-glass. In a borrowed car he runs down a "traffic cop," and is fined 1,000 dollars, which is eventually paid by his wife's mother, using her recently deceased husband's insurance money for the purpose. Finally we find him settled down as master of the house after having already boasted that he is sheltering his mother-in-law out of sympathy for her loneliness!

He "shows off" to the end, but the author has taken pains in the last act to excite some sympathy for the character. He is not so stupid as he looks or so vain as he appears. Unlike the other son-in-law, he is at least faithful to his wife, and we are to realise that his heartiness is to be preferred to the other man's moroseness. Then, too, in sheer presumption, he is able to do a magnificent stroke of business for his wife's brother, and this it is that gives him a firm hold on the family.

The play is discursive and dull in places, but it is sufficiently fresh in its characters to make it popular.

The best character is that of the mother, a finely finished and carefully observed portrait of a burdened querulous woman, whose bark is a good deal worse than her bite. It is a part with its poignant moments, and contains a good deal of the hard, native humour (much of it unconscious) of the working woman. It was superbly played by Miss Clara Blandick, who makes the great hit of the production. Mr. Raymond Walburn was most amusing as the florid, fatuous Aubrey, whose complacency he made almost convincing. His laugh is his fortune, we should imagine. The rather foolish doting young wife, Amy, was effectively played by Miss Ellis Baker, and a quiet, telling study of the unhappy sister was given by Miss Myrtle Tannehill. Good work came from Mr. Graham Velsey, Mr. Frank Rowan and Mr. Charles Martin, and in particular from Mr. Myron Paulson, whose performance as a simple, sympathetic workman was one of the most attractive pieces of small-part acting we have seen for some time.

The play was "staged" by the author, who, in response to repeated calls on Monday night, came forward and made a short speech.

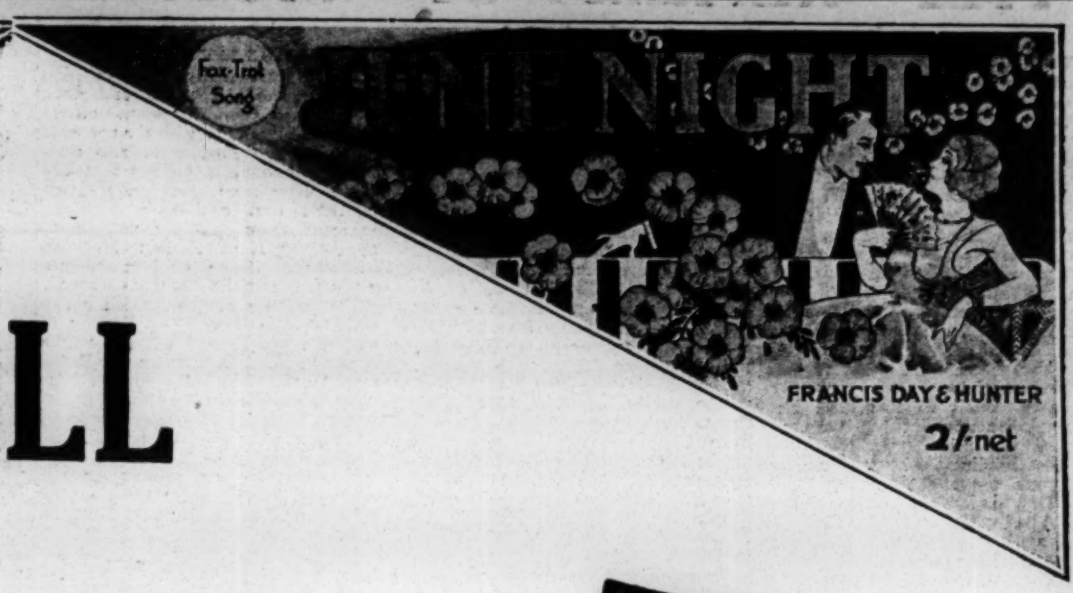
British Empire Shakespeare Society.

A dramatic reading of "King Henry IV.," Part I., will be given by the British Empire Shakespeare Society under the direction of Howard Rose at the Haymarket Theatre, kindly lent by Mr. Frederick Harrison, on Friday afternoon, October 31, with the following cast: Edmund Willard, Hotspur; Alfred Clark, Falstaff; Ivan Samson, Prince Hal; Howard Rose, Sir Richard Vernon; George Skillan, Earl of Westmoreland; Florence Saunders, Lady Percy; Barbara Gott, Mistress Quickly; and Henry Oscar, Henry IV. Students will be admitted in parties of not less than twelve at half price to all parts of the theatre.

BIRTHDAYS OF THE WEEK.

Many Happy Returns to—

Eric Lewis, Thursday, Oct. 23.
M. Clavering, Thursday, Oct. 23.
Alfred Lester, Saturday, Oct. 25.
H. B. Warner, Sunday, Oct. 26.
Lewis T. Casson, Sunday, Oct. 26.
John Donald, Sunday, Oct. 26.
Ion Swinley, Monday, Oct. 27.
Gladys Vausden, Tuesday, Oct. 28.
J. D. Beveridge, Tuesday, Oct. 28.
V. Swift, Wednesday, Oct. 29.



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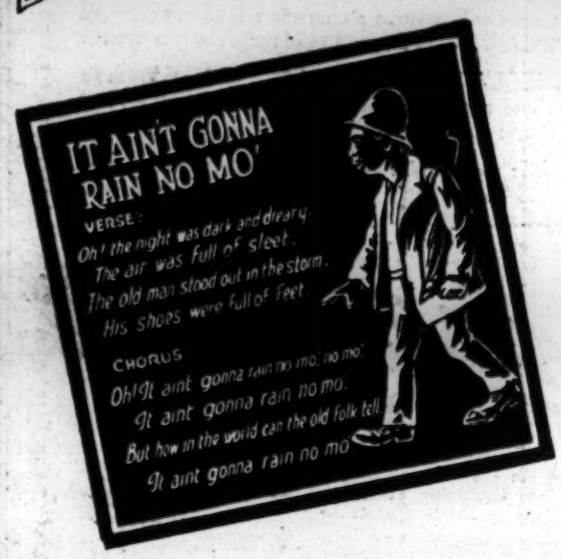
IT AIN'T GONNA RAIN NO MO'
VERSE:
Oh! the night was dark and dreary
The air was full of sleet.
The old man stood out in the storm.
His shoes were full of feet
CHORUS
Oh! It aint gonna rain no mo', no mo'
It aint gonna rain no mo.
But how in the world can the old folk tell
It aint gonna rain no mo

WHAT'LL I DO?
What'll I do when you are far away
And I am blue, what'll I do?
What'll I do when I am wond'ring who
Is kissing you, what'll I do?
What'll I do with just a photograph
To tell my troubles to?
When I'm alone with only dreams of you
That wont come true, What'll I do?

LINGER AWHILE
A DANCING SONG
The stars shine above you,
Yet linger awhile;
They whisper "I love you."
So linger awhile.
And when you have gone away,
Each hour will seem a day,
I've something to tell you.
So linger awhile.

FEATURE

I LOVE YOU!
LITTLE JESSIE JAMES
I love you, I love you,
Is all that I can say
I love you, I love you,
The same old words I'm
saying in the same old way
I love you, I love you.
Three words that are divine
And now my dear, Im waiting to hear
The words that make you mine

DREAMY MELODY
SONG WALTZ
CHORUS:—
Play that dreamy melody
That soothing refrain,
play it sweet & tenderly
I don't know why it haunts me so
I seem to hear it everywhere I go
Play that magic harmony
Twill linger for ever just like a memory
Oh let me dream and play for me
that melody

JUNE NIGHT
SONG
Just give me a June night
The moonlight and you.
In my arms, with all your charms,
Neath stars above, and we'll make love.
I'll hold you, enfold you.
Then dreams will come true
So give me a June night.
The moonlight and you.

WHEN LIGHTS ARE LOW
An Entrancing Waltz Song
When lights are low you steal into my heart
And linger like a melody
Tho' I know twas best that we should part
We met within the garden of my memory
When lights are low the dew drops on the rose
Are tears for all the wasted years it seems
I miss you so when lights are low
And I'm all alone with my dreams

HITS!!!

CHILI BOM BOM.
SONG FOX-TROT
I love my Chili Bom Bom my Chili Bom Bom
And Chili Bom Bom loves me
We are so charming chum chum so charming chum chum
As silly as we can be
I'll tell you she's got a little grass hut
Where she and I sit and do nothing but listen only
Now this is what the kind of girl that man longs
Well here's a baby you'll remember all your life
Believe me I know a lot of 'em for me Chili Bom Bom
Cause Chili Bom Bom loves me

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THE REALM OF MUSIC.

THE ORIANA SINGERS.

What or who can have induced Mr. Charles Kennedy Scott to let his Oriana Singers sing a ballad of blood and violence at Æolian Hall? What was Danny Deever doing in the *galère* with "Petite Camusette," "Files on Parade" with Burns's bonnie dearie? And what shall be said of an audience that "brings the house down" after the barrack-room yarn with the same enthusiasm as after the Burns? They may plead the equal goodness of the performances. Well, the excuse shall be put forward: the singing was excellent. As much care and skill had been expended on the one as on the other. But was it equally worth while? No; Grainger's accompaniment is "clever" and that was all the merit. Apart from the Kipling-Grainger item the programme was a delight. Bowing in admiration before the genius that wrought Weelkes' "Death has deprived me," one asked oneself why such part-writing is not given us to-day. Then immediately followed that glorious motet of Vaughan-Williams, "O vos omnes," to prove that it is. The choir improve from season to season. In some things their singing was perfect; so crisp and swift in Parry's "Come pretty wag," so light and gracefully moving in Janequin's "Ce mois de mai," and they got every ounce of effect, atmospheric and technical, out of Warlock's fine Dirge, "All the flowers of the Spring." Their faults—for one must speak of them, too—are a tendency to wobble in sustained singing on the part of some voices, and the tenors' rather hollow tone when they come into prominence, as they did in Wilbye's "Sweet honey-sucking bees."

JEAN STERLING MACKINLAY.

On Saturday, at Æolian Hall, Miss Jean Sterling MacKinlay, aided by Mr. Harcourt Williams, began a new series of recitals. She has added nine songs to her repertoire—which must be pretty extensive by this time—Negro Spirituals, English and Appalachian folk-songs, and French chansons. "En passant par la Lorraine" is often heard in concert rooms, but its full flavour is not fully savoured unless it is acted and danced, and set off with lights and appropriate costume. Miss Sterling MacKinlay made it live. The heartiness and urbanity she brings to these old French songs are just the right qualities. In another vein, as an expression of youthful, timid perturbation, the lovely "Jardin d'Amour" was as perfect. Mr. Harcourt Williams worked the audience into a state of breathless interest towards the end of Tolstoy's "The Empty Drum." It was a tribute to his story-telling powers.

VIOLIN AND PIANO SONATAS.

Miss Kate Goldsmith, violinist, and Miss Hilda Dederich, pianist, who have already won much favourable notice as soloists, gave a recital of sonatas at Wigmore Hall. Both are players of strong individuality, which each knows how to subdue to the common good. Such purposeful playing as theirs will always command attention. Their Bach (the E major sonata) was full of rhythmic vitality, and the tone of both instruments was excellent, warm and mettlesome. In J. B. McEwen's "Little Sonata" in A the engaging note of freshness was just the right one. A new "Fantasia" by Miss Dorothy Howell seemed to prove that the young composer is learning to express her ideas with point and conciseness. It was well received. The César Franck sonata completed the programme.

KING GEORGE'S HALL.

The John Alvey Turner concert at King George's Hall, organised by Mr. Sydney Larking, was a great success. Several of the artists who appeared were among the foremost in their own line. It is seldom that so many star performers on the plucked-and-struck stringed instruments are gathered together in one programme. In another sense the concert was notable, in that the chief contributors played pièces of their own composition. Thus Mr. Joe Morley, playing on his famous 1875 "Jo," gave his equally famous "Donkey Laugh," "Georgia Walk Round," and "Japanese Patrol." No need to say how he played; enough that he was at the top of his form. Mr. Alfred Cammeyer once more showed how artistic an instrument the zither-banjo can be in the right hands. He was associated with Mr. Bernard Sheaff in some most effective duets: valses "La Caresse" and "Parisienne," and "Sound of the Drums." Signor Mario de Pietro, in mandoline and tenor-banjo solos, was, as usual, brilliant. He did not spare himself, for he also led the quintette which bears his name in several performances of pieces written by himself. Melody and strongly marked rhythm characterised the "Sunshine of Naples" valse, the "Vive la Liberta" march, and others. There were concertina solos besides, by Mr. W. Henry Green, pianoforte solos by Mr. Cyril Weller (whose discreet accompanying was at the same time very much to the point), and Mr. Roland Weddell sang some songs with much vigour and spirit.

THE ROTH QUARTET.

The Roth Quartet of Berlin (Ferry Roth, Maurits Stromfeld, Hermann Spitz, Artur Franke) were to have presented three new works at the concert in Æolian Hall given under the auspices of the International Society for Contemporary Music. But the publishers of Kurt Weil's Opus 8 decreed otherwise. The parts were not forthcoming, and Ravel's work in F, which we know very well here, was substituted. If, in Jarnach's long quartet, the playing seemed rather fussy and finicking, the impression was probably as much owing to the indeterminate, not to say dull, nature of the work as to the players. There was nothing to get hold of. It was not so in Stravinsky's one-movement Conzertino, which gripped as music always does that has something to say and knows exactly how to say it.

MISS SARAH FISCHER.

Miss Sarah Fischer, whom we all know as a young opera singer, now appeared, at Wigmore Hall, in the character of recital-giver so completely mistress of herself and her means that she might never have done anything else all her days. Many a seasoned concert artist will envy her *aplomb*. It enabled Miss Fischer to carry off—and in doing so to carry her audience with her—several songs which rather unmercifully searched her weak spots. Her soprano voice is a little stiff in moving upward to shake out those interjections in the Delibes-Leo "Chanson Espagnole" lightly as well as brilliantly, and her trill never really gets to a trill. It is a mere vibrato. In Poldowski's "Impression Fausse" an occasional syllable, not vocalised, broke the legato and disturbed the atmosphere which, apart from that lapse, was cleverly suggested. Her most satisfactory singing was in songs that called for the mezza voce and that lay in the middle part of the voice where it is easy, soft and rich, such as Duparc's "Lamento," Sigurd Lie's "Soft-footed Snow," and the Old Italian group. Miss Daisy Bucktrout accompanied cleverly.

MISS MEGAN FOSTER.

Miss Megan Foster has a discriminating taste in songs, and since she also has the wit to put those into her programme which come well within her range of vocal and emotional expression, it follows that her recitals offer much that is pleasing and little that challenges criticism. She sang songs of eight nations in five languages at Æolian Hall on Wednesday. Some of her audience may have been attracted more strongly by the promise of the British group (which contained a lovely Lullaby of Stanford's and Peter Warlock's "The Distracted Maid") than by the Fauré songs, by the Schubert examples than by the Irish, Welsh, Spanish, German, African, English and French-Canadian folk songs; but Miss Foster's singing of them all could be enjoyed in equal measure by everyone, as manifestly it was. Miss Kathleen Markwell's very efficient work as accompanist must be noted.

MISS DORA STEVENS.

Miss Dora Stevens' capacity for pure, sustained singing led to some very pleasing effects at her recital in Wigmore Hall. Hardly another young singer equals her power to preserve the line of the phrase from beginning to end, firmly and truly poised, without change of tone, quality, or position. In songs such as Hugo Wolf's "Das Verlassene Mägdlein" and "Auf Einer Wanderung," and Purcell's "When I Am Laid in Earth," she was entirely successful. Her *legato* in quick songs is by no means as good: the flow of sound is irregular, interrupted. The voice is a very charming one, the purity of the tone remarkable, and its warm colour ingratiating.

LYCEUM CLUB.

A dramatic and musical recital was given at the Lyceum Club by Miss Alice Clayton Greene and Miss Adela Hamaton. Both artists were associated in a recital of Lord Dunsany's "The Song of the Blackbird," for which an acceptable pianoforte part had been written by Theodore Holland. In this Miss Greene was at her best. Her bent is towards comedy. Eagerness, wonder, joy and pure fun, irony and tenderness she can express by facial play and vocal inflections convincingly enough. A little monologue of her own invention called "Barbed Wires" was amusing in its way, which is after that of Gertrude Jennings—intent on showing up feminine cattishness. But it hung fire a little; it wanted speeding up. Miss Hamaton's piano solos included two Debussy pieces played with a wealth of colour variety. Afterwards, Liszt's "St. Francis Walking on the Waves" was made the medium of an effective tonal display. She also took part in a performance of Arensky's Trio in D minor, with Miss Mercia Stotesbury (violin), and Mr. David Sisserman ('cello). Miss Gladys Marloe's singing was another pleasant feature of the programme.

ROYAL COLLEGE OF MUSIC.

At a students' chamber concert—the first of the term—held in the Royal College of Music on Wednesday there was very good string quartet playing by Sheila M. Stewart, Helen G. Stewart, Joyce H. Cook, and Thelma Reiss-Smith. The Minuetto of Mozart's Quartet in D was in particular attractively played with real beauty of tone and phrasing. In the last movement the intonation was faulty, but the spirit of the interpretation could be unreservedly praised. Several of the soloists did well, among them Ruth E. T. Riley, a 'cellist, whose playing of Corelli's Sonata in D minor was both fluent and finished; Frankland Colsa-Dent, a pianist who was heard in Brahms' First Rhapsody; and Annette Blackwell, a bright soprano, to whom everyone was grateful for letting them hear the words of her songs. Mabel W. Ritchie also sang, and William O. Minay opened the concert with an organ solo—Bach's Toccata and Fugue in D minor.

HAMPSTEAD CONSERVATOIRE.

Dorothy Tucker, pianist, and Winifred Leveritt, singer, students of the Incorporated London Academy of Music, joined in giving a successful recital at the Hampstead Conservatoire. Miss Tucker, a pupil of Mr. Charles Weber, chose an ambitious programme beginning with the Thirty-two Variations of Beethoven, and including a Brahms-Chopin group, and modern pieces by Palmgren, Scriabin, Debussy, and others, and was able to show her command of different styles. Miss Leveritt, who studies with Mme. Enriqueta Crichton, was faithful to modern composers, among whom were Vaughan Williams, John Ireland, Bantock, and Cyril Scott. Her songs were well chosen with a view to her present capacity, and she made a pleasing impression.

FRANCO-BRITISH CONCERT.

At the second of the Franco-British Concert Society's Leighton House concerts the first performance was given of a pleasant, ably-written, though somewhat discursive violin and piano sonata by M. Louis Hervé, one of the directors. It was played by the composer in association with Miss Annie May in the piano part. Miss Bessie Mark, as one of her solos, sang the "Jewel Song," a strange choice in view of the society's determination "to foster the presentation of little-known works of past epochs." Thomas F. Dunhill's Second Violin and Piano Sonata was also in the programme.

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*WHEATLEY'S LONDON "CRIES."

How many listening to the music of the fair scene in the opera, "Hugh the Drover," must have said: "Why, Vaughan Williams has given his primrose-seller the cry of 'Sweet Lavender.'" But he is right, and they are wrong, as is here proved by the reproduction of the authentic tune accompanying one of the most famous of Wheatley's "Cries," "Two bunches a penny, primroses." Did the lavender sellers filch the slogan of the primrose sellers, or were the identical hawkers primrose sellers in the spring and lavender sellers in August?

London's Cries carry us back a long way. Lydgate's 15th century ballad, "London Lyckpenny" (Lackpenny) gives us the earliest mention:—

> Then unto London I did me hie;
> Of all the land it beareth the prize.
> Hot peascod one began to cry;
> Strawberry ripe, and cherries in the rise.
>
> One bade me come near and buy some spice;
> Pepper and saffron they gan me bede
> But, for lack of money, I might not speed.

And, in an introduction, Mr. Henry Chance Newton says that in his boyhood's days hawkers of brooms, and hot pies, and chickweed and groundsel were still lyrical.

Francis Wheatley flourished—as historians say—in the latter half of the 18th century (1747-1801). Financially, he did not flourish as he should have done had he had his deserts, or as others have done since who have sold reproductions of his pictures. Colnaghi first issued plates of the "Cries" in 1795—the originals had been exhibited in the Royal Academy in 1791—at 7s. 6d. each plain, or 16s. coloured. A few weeks back, Mr. Octavius Pink reminds us, a set of the thirteen plates sold for £1,785. Since 1901 copies of "New Mackrel" have realised prices ranging from £145 15s. to £39 10s. Even the latter figure is out of the question for most of us. But now, thanks to "Art and Music," a new firm whose entry into publishing circles is distinguished by the issue of this handsomely produced portfolio, we may all become the possessors, not merely of one Wheatley "Crie," but of the full set, together with interesting notes summarising all the available information about the artist and his work. A happier moment could not have been chosen, for never was there a livelier interest abroad than now in anything and everything connected with Old English music. And, indeed, these tunes deserve to rank as a precious musical heritage.

* "Cries of London." Francis Wheatley, R.A. Introduction by Henry Chance Newton. Music arranged by Vincent Thomas, with notes by Octavius Pink. "Art and Music," 123, Gloucester-road, S.W.7. One guinea.

The late Dr. Owen, it was said, stated that he had heard that the composer of "God Save the King" had "caught the tones" from either a man who cried "Old chairs to mend" or who cried, "Come, buy my doormats." We have this on Mr. Pink's authority. Mr. Vincent Thomas, in his arrangements, has had the great good taste to leave the tunes in their primitive simplicity, only adding appropriate harmonies.

What makes Wheatley's "Cries" interesting and valuable, and endears them particularly to Londoners—apart from the harmony of their composition, and the mellowness of their colouring—so well produced here—is that in them he not only preserves for us the hawkers' costumes and trading appurtenances—barrows, baskets, and so forth—but also many topographical features of 18th century London. Thus, in "New Mackrel" we see the open porch of a house in Billingsgate, the "Sweet China Oranges" girl is shown against the portico of Drury Lane Theatre, "Strawberries, scarlet strawberries" gives us a glimpse of St. Paul's Church, Covent (then Convent) Garden, "Hot spiced gingerbread," another of the "Pantheon," the façade of which still faces Oxford-street.

The organisers of the "Three Arts," "Chelsea Arts," and other balls will soon be looking about for subjects for tableaux. They will search far and wide before they find anything as attractive and artistic as these famous old compositions of Wheatley's.

Should any of our readers experience any difficulty in obtaining "The Era," a copy will be sent from the office to reach any address by the first London post every Wednesday, post free, fourpence.

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WEDNESDAY, OCTOBER 22, 1924.

THE CUMULATIVE CABARET.

Privileged Entertainment.

THE promoters of variety enterprise cannot but regard with apprehension the decision of the London County Council to extend indefinitely the privilege recently granted to cabarets of keeping open till 2 o'clock in the morning without the necessity of applying for a special permit. The concession was originally made to accommodate the influx of people due to the opening of the British Empire Exhibition, but why it should be continued is a matter of pure conjecture. The cabaret is increasing all over the metropolis, and with its exemption from entertainment tax and freedom from restrictions, is cutting heavily against the variety theatre. As an institution, no objection can be taken to the cabarets. They give remunerative work to artists, and encourage a taste for the variety act, but they make it bad for the music halls proper, which are bound by regulations with regard to the sale of liquor, tobacco, and other commodities.

Application has been made to the London County Council on behalf of the Entertainments Protection Society, asking that the same privilege of selling drinks enjoyed by the theatres and some of the music halls should be extended to all of the latter class of establishments. The decision would affect no fewer than twenty halls, including the London Coliseum and the Empire. The application, it will be recalled, was made at the licensing sessions last year, when the Committee gave the matter full consideration, and as a result, recommended that it should be granted; but by a majority of five the full Council rejected their own committee's recommendation, and the long-overdue measure of justice was refused. The terms of the recommendation were to the effect that "in all cases of theatres and music halls, and in places in which the sale or consumption of intoxicating liquor is at present prohibited, a condition be placed on the licence to prohibit the sale or consumption of intoxicating drinks in the auditorium, except in connection with the service of *bona fide* meals." The present regulation is that no intoxicating drinks shall be served anywhere in the establishment, and the committee's proposal would have given the permission to sell drinks at the bars, which is all that the variety theatre asks. It is not alleged that a music hall patron was any the worse when he was allowed to have his drink in the old days, even at a table in front of him, and it cannot be proved that the habitués of the halls where drink is still permitted to be sold suffer any injury morally or physically. It is iniquitous that the man who can afford to dine at a hotel should be able to drink whatever he pleases and be entertained as well, while the man with slender resources should be debarred from having his glass of beer at his two-houses-a-night entertainment.

A Golden Opportunity.

There is no reason to doubt that the application, which comes before the committee on Nov. 7, will be again recommended, and high hopes are entertained that the adverse majority at the full Council of last year will be wiped away, and that the committee's recommendation will be endorsed. By then the new Council will have been elected, and it is reasonable to expect that the fresh constitution will take a broader view of their responsibilities, and not turn down a decision arrived at by the men delegated by reason of experience and familiarity with the subject to deal with the matter in a manner most favourable to the interests of the public, whose representatives they are.

A golden opportunity of strengthening their demands is made by the two elections now imminent. Candidates for Parliament, irrespective of party, should be questioned as to their views on the subject, and promises to put the matter right should be exacted from potential members of the L.C.C., the election for which takes place on Nov. 1. We have had lamentable experience in the matter of the entertainment tax, of the way in which political undertakings are ignored, but a bombardment of interrogatories from electors would have a wholesome effect upon aspirants to L.C.C. honours, and would probably result in the conversion of last year's vote against the proposal into a substantial majority in favour.

The case for the cabarets has succeeded, and if that for the music halls fails, a contingency which, in view of past legislation, is not at all unlikely, it will be one of the most deplorable examples of injustice that could be conceived.

AUSTRALIA AS I SAW IT.

By WILL HAY.

"How do, Bill!" I had just arrived in Sydney after a most enjoyable trip out from England, and was about to enter the Tivoli stage-door when I heard the foregoing exclamation. I turned round, and saw someone disguised by an enormous pair of sun glasses. The "someone" removed the glasses, and I beheld my dear old friend Charlie Austin, the first Englishman to greet me in Sydney. And that was the form of greeting—just "How do, Bill?" and a handshake. And believe me, it made me feel at home. That afternoon I went to see Charlie making his big success in "Rockets," and the next day he initiated me into the joys of surf bathing and shark dodging, at that queen of all bathing beaches, Coogee. I've bathed at all the famous beaches, including Waikiki Beach, Honolulu, but give me Coogee in February, and you can have all the others. I opened in Sydney two days later, at the Tivoli, to a wonderful audience, and for the following four weeks my time was occupied between the beach at Coogee and the Tivoli. During my second week I had the pleasure of boxing in the famous Stadium ring, the same ring in which Jack Johnson and Tommy Burns fought their famous championship fight. En passant, I might say that I only boxed for charity, and, as charity begins at home, I received it in the shape of a cut eye and a split lip. At the ringside sat Harry Musgrove, wondering if he was going to be an act short on the programme that night. Following my Sydney season I went to Melbourne, where I found the audiences also very enthusiastic, and where I remained six weeks.

I then crossed over to Launceston, Tasmania, and a very rough crossing, too, but the trip down the River Tamar was worth it. I motored from Launceston down to Hobart, along the well-made road which was built by convict labour in the old days. Tasmania is typically English, and a very pretty country. Hobart reminded me very much of my home town, Ramsgate. I discovered an interesting fact whilst in Tasmania, viz., there are only two towns named Ramsgate in the world—one is in Kent, England, and the other in Kent, Tasmania. After playing two weeks in Hobart, I returned to Sydney in order to play another season there, but unfortunately I was only able to play two and a half weeks before I was laid up with a bad attack of rheumatic fever, caused, no doubt, by the change of climate. I forgot to mention that the Tasmanian winter had commenced when I went there, and it was a distinct change from the hot climate of Sydney, and only slightly cooler climate of Melbourne. However, the good-natured souls of Sydney did all they could for me, and I soon pulled round. A flying visit of three days to Newcastle, N.S.W., concluded my Australian visit, and it was on a beautiful spring-like morning that I sailed down the magnificent Sydney Harbour, en route to New Zealand. I found New Zealand much colder than Australia, although inclined to be warm at midday. I stayed four weeks in New Zealand, and then sailed from Auckland for Canada, calling at Fiji and Honolulu en route. After paying calls at Winnipeg and Portland, Maine, I dropped down into New York for a few days' sightseeing, and then sailed for home, sweet home, on the Aquitania.

A rather amusing incident happened in New York. I and my two assistants and a friend, Joe Hyman, went with a midnight party to Chinatown. We were conducted round by a guide, who counted beads each time the party came out of one of the (very obvious) sideshows, got up for the benefit of tourists. We had just emerged from one of these places, where the odour was so powerful that I began to feel queer. My friend Hyman bundled me into a taxi, and we went to our hotel without our guide noticing our sudden departure. And, for all I know, that guide may still be looking for the four vanished members of his party, and our escapade no doubt be added to the unsolved mysteries of Chinatown.

[Photo, Fielding, Leeds.
WILL HAY.

And now a few words about the Australian people. In every way I found them most hospitable and charming. They are scrupulously fair in their judgment of an act, and once you make good with them they are astonishingly loyal. Names and foreign reputations mean nothing to them. (By foreign, I mean other than Australian.) They judge an act on its merits. They are patient, to a degree, but they like to see "the goods" early. Speaking from my experience and observation of the Australian audiences, my advice to English acts going out there is this: Don't keep them waiting for your best stuff. Go on with confidence, and you instil confidence in them. Make a good impression on them quickly by giving them your best material at once, and you'll find them ever after a consistently appreciative crowd. The managements, too, do all in their power to help an act make good. Anything in the way of scenery or props is cheerfully provided. Naturally they realise that your success is their success, and consequently there is a splendid co-operation between the managements and the artists, and the business benefits accordingly. The personal touch between management and artist was one of the things which impressed me most during my stay in Australia. Socially, the Australians are a splendid bunch of good scouts. This is understandable by reason of the fact that they are a small community, living in a huge country, which is a long way from anywhere, and they are, therefore, dependent on each other for their social intercourse. They are an outdoor people. They are blessed with almost perpetual sunshine. Their outlook on life, like their country, is big—they have room to expand, and these factors cannot fail to develop a race of people with big ideals and fine natures. They certainly do all they can to make your visit a pleasant one, and to make you forget you are nearly thirteen thousand miles from home.

In conclusion, I would say this: if you go to Australia with the intention of liking the country and the people they will more than meet you half-way, and you can't help liking them. If you don't—well, some people are hard to please, anyway.

THE DRAMA IN AMERICA.

"Great Music"—"The Red Falcon"—"Bewitched"—"The Fake"—"Judy Drops In."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Oct. 11.—At the Earl Carroll Theatre George Backer has produced a play in five scenes entitled "Great Music," by Martin Brown. It is described as a dramatisation of Erik Fane's symphony in D minor, the scenes being described in musical terms as follows: Theme—a suite in the Piazza Pollazzi in Rome; Scherzo—"Le Cocon" in Paris; Largo—The White Street of Pleasure in Port Said; Rhapsodie and Finale—a house on Nuha-Hiva in the Marquesas Islands. Through the several scenes the story takes Erik Fane, a young composer whose father has given him a year's leave in which to show what he can do in music. In the opening scene the year is over and the parents have come for the young man. Rhea de Lorme carries him off to Paris, however, where, by deserting his muse and composing lighter pieces, he becomes famous. Then he breaks with her, and we see him next among the low resorts of Port Said. There a wanton from San Francisco befriends him and gets him away on a freight steamer, after he has shot and killed a sailor who was abusing her. In the final scenes Erik Fane is living in a house that looks on the South Seas. He is married to a native woman and is composing again. A native dancer tempts him, but darts suddenly away at the sight of a white spot on his shoulder. he has leprosy, and must part from his young wife, who kills herself that he may not feel the insuperable chasm between them. A few months are left to him, and as he thinks of that he hears sounding in his heart the great music for which, during the years that are gone, he has waited and listened in vain. The music that accompanies

(*Continued at foot of next column.*)

THE PLAY IN PARIS.

Charles-Meré's "Temptation" at the Theatre de Paris—Coloured Picture of French History—Maurice Chevalier Stars in Revue—Independent Ventures Make Good.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—Leon Volterra and Charles Meré have achieved another success at the Theatre de Paris with the production of the latter's four-act piece, "La Tentation," on Wednesday. Mme. Vera Sergine, in the leading rôle of a pretty woman, faithful to her husband, and not to the man she prefers, scored a triumph. The plot concerns Mme. Irene de Bergue, married to a rake, but refusing to listen to the pleadings of Robert Jourdan, a rising barrister and friend of her youth, notwithstanding her inclinations to reciprocate his passion. Robert returns one day after a motor car trip with the husband, breaking the news of the latter's death. Bergue had been killed when his car got out of control going down hill, and he was thrown over the mountain side. Irene, after a year's conventional mourning, becomes engaged to Robert, but his uneasiness in her presence arouses the widow's suspicions, and she finally discovers that, although he was not guilty of Bergue's death, he has a "moral" crime on his conscience. He then vanishes without further explanation. Irene afterwards accepts the proposal of marriage of another old devoted friend, Brinon. After their union she regrets Robert's departure, despite her second husband's affection, and she is tempted to meet Jourdan some months later. She ascertains that he did not cause her first husband's death, but might have saved his life had he hastened. A stricken conscience and unrequited love have now wrecked the man: he has become a drug fiend, and frequents bad company. Robert begs her to elope, although her love is now changed to pity. Brinon hears of the circumstances, and offers to set her free if she wishes to save Robert, but Irene cancels the last rendezvous she had with the wretched man, and falls again into her husband's arms. "La Tentation" is full of action and romance, and it will count among Charles Meré's best works, after his "La Captive." Vera Sergine is seen at her best; the acting of Heri Rollan as the distressed lover also makes a great impression. They are well supported by Gaston Severin (as the second husband) and C. Bernard (as the first). Alerme in an amusing rôle. Mmes. Juliette Clarel, Capryne, Perceval and Sarthys.

"Ysabeau."

Described as a chronicle of France, the Odeon presented on Wednesday a three-act drama. "Ysabeau," a poetical history of phases in the existence of that weak Monarch, Charles VI., and his strong-willed wife, Isabeau, of Bavaria. It is really a series of disconnected tableaux, in which we see the characters of that period passed under observation by Paul Fort, who has already given a similar series of studies of Louis XI. Mme. Germaine Laugier is a typical jealous, nagging Queen, surrounded by Balpetre as the King, Oettley as Jean Sans Peur, and other talented members of the Odeon company.

"Vive les Femmes."

The new revue at the Palace, by Lee Lelievre, Henri Varna, Fernand Rouvray, and Jean Deyrmon, is a one-man show, owing to the prominence of Maurice Chevalier. "Vive les Femmes" is a great success mainly owing to the versatility of this Parisian magnet. Chevalier is attracting large crowds to the local Palace. He is assisted by Yvonne Vallée, with a cast including Germaine Charley, Miss Marsh and Harvey, Gomez trio, Servatius, Fernande Diamant, Karin and Dolinoff, Irvin sœurs, Maupi, J. S. Fisher girls, Bigiarelli ballet troupe, Mme. Rahna, and Vanah Yami

"La Scintillante."

There has been introduced into the bill with "Doctor Knock," at the Comédie des Champs Elysées, a curtain raiser that demands recognition as a masterpiece, albeit a trifle. "La Scintillante" is a brilliant one-act comedy by Jules Romains, and refers to a trade mark for a bicycle. A pretty widow runs the country shop making this article, and has many suitors. Vicomte Calixte is an up-to-date youth anxious to do business at an enormous profit, according to the prevailing mentality of the rising generation. The widow is intrigued with the idea of marrying the young aristocrat, dreaming of honeymoon trips and elegant society. Calixte, on the contrary, thinks only of making money, and neglects the doting lady in his devotion to the bicycle factory. Louis Jouvet and Valentine Tessier are admirable interpreters.

"L'Ile du Tendre."

Unable to secure a showing at a regular lyrical house for their three-act operetta, Jean Loysel and Raoul Soler prevailed on the management of the Maine Palace, a big, popular motion picture establishment here, to present "L'Ile du Tendre" for a few evenings. Now a provincial tour is assured. A navigator has found the lost chart of an unknown island, inhabited by a beautiful princess who promises to wed the first man setting foot on her realm. So Jean sets out to discover the treasure, but is followed by his sweetheart Paulette, who gets there first and appears before him as the princess. He is drugged and taken back to his family, where, believing he had been dreaming, he marries the artful Paulette.

"Je veux un duc."

It was somewhat under similar conditions that Mlle. de Valerino mounted her own three-act work at the Theatre Albert I, and made good. "Je veux un duc" is a delightful, melodramatic comedy, explaining how an American girl seeks a husband with a title. Her fond cousin Harris accompanies her to Europe and discovers a duke, but Cora, in disguise, learns such awful things about him, that she finally accepts Harris. Playing Cora herself, with Constant Remy as the cousin, Mlle. F. de Valerino has certainly written a good play.

(*Continued from preceding col.*)

the action was specially composed for the play by C. Linn Seiler, and is rendered by a symphony orchestra. Tom Powers plays the young composer in an easy and natural manner. Helen Ware does good work as San Francisco Sal, the wanton. Herbert Belmore is happily cast as a British sailor.

"The Red Falcon."

Mrs. Trimble Bradley and George Broadhurst are the authors of this play of Sicily in the sixteenth century. It has a prologue, three acts, and an epilogue, and is presented by George Broadhurst at the Broadhurst Theatre. The Red Falcon, a brigand on the warpath with his followers, sacks a convent. As Mother Superior he finds there a former sweetheart who jilted him when he was a respected member of the aristocracy. Now she is at his mercy. He pretends to fancy a young novice, the older woman's niece, and in order to protect the young girl the Mother Superior yields to the intruder's demands. Twenty-eight years later—the Red Falcon having been killed by the nun's brother—Adriano, the son born of this union, is ordained a priest. With his mother he lives at the home of his uncle, Conte di Peralta, being known publicly as an adopted child. The rest of the play deals with the great hatred felt by the old Conte di Peralta for Adriano, the revelation of the secret of the latter's birth, and the adventures of Adriano when his his dual nature causes him to become alternately a priest and a murderous brigand like his father. McKay Morris appears as the Red Falcon and as Adriano, and gives a fine performance. Albert Bruning is excellent as the Conte di Peralta, and other parts are well acted by Thais Lawton, Zeffie Tilbury, Phyllis Blake, Walter Ringham, Carlotta Monterey, and Dodson Mitchell.

"Bewitched."

Edward Sheldon and Sydney Howard have written a play called "Bewitched" in a prologue, three acts, and an epilogue, with incidental music by Arthur Fisher, and John Cromwell has produced it at the National Theatre. An American aviator, lodging for the night in a remote French château, finds his sleep disturbed by phantoms. Inspired by the legend on a tapestry in his chamber, he dreams that, like Charlemagne's nephew, he is under the spell of an evil sorcerer who seeks to do him harm. The sorcerer has a granddaughter who enchants the aviator and lures him to the castle, where he will dine with the sorcerer and afterwards go to his doom. In the meantime, however, the granddaughter falls in love with the man she is to lure to the castle and decides to save him from the spell. There is a wager between the sorcerer and his guests that the latter will be enticed to kiss another maiden than the sorcerer's granddaughter before morning. He overcomes temptation, and the victory of love destroys the sorcerer. The dream ends, the young man awakes and meets his host's granddaughter. He is dumbfounded by the presence there before him of the very girl he had met and won in his dream the night before. The final tableau shows the betrothed lovers on a hilltop in the Auvergne. The settings, by Lee Simonson, are very fine, and the mechanical effects employed in the enchanted forest and the sorcerer's house are quite thrilling. Florence Eldridge appears as the sorcerer's grandchild, and also embodies the various characters that present themselves to the young aviator in the temptation scene. Glenn Anders has the rôle of the aviator and Jose Ruben that of the sorcerer

"The Fake."

This four-act play by Frederick Lonsdale has been well received and is doing an excellent business at the Hudson Theatre. Godfrey Tearle's easy and graceful impersonation of Geoffrey Sands has been warmly praised by the critics.

"Judy Drops In."

The action of this comedy by Mark Swan occurs in a studio apartment known as "The Rookery" in Greenwich Village. The studio is occupied by a group of young men that includes a lawyer, a sculptor, and a medical student. Judy Drummond drops in about midnight dressed in a fancy costume that she has worn at a ball. She is homeless for the nonce because her tyrannical stepfather has locked her out. No harm befalls her, however. On the contrary, a conventional love story develops, the Irish landlady acting as a sort of duenna and indulging in frequent witticisms that provoke much laughter. The Punch and Judy Theatre was appropriately chosen for this attraction.

THE VARIETY WORLD.

Will Fyffe Entertains the Golfers—Ernie Mayne for Revue—Veterans in South Africa—Sir Harry Lauder's World Tour.

Will Fyffe Entertains the Golfers.

There was a very happy gathering at the Brent Valley Golf Club last Friday when Mr. Will Fyffe entertained a large party of golfers, culled both from the music-hall profession and the local club. More than twenty enthusiasts competed for the "mystery prize" which Will offered, and the issue was keenly contested. The premier place was shared by Mr. Neil McKay, the well-known comedian, and Mr. E. R. Pritchard, a prominent member of the Brent Valley Club, and the matter was settled by the latter taking the trophy and by Neil taking the purse. Neil, who was called upon to play at a moment's notice, put in some splendid golf for his 75 net, particularly as he had to play with his brother's clubs.

The runner-up was Mr. Bert Butler (Brent Valley), with 77 net, and other leading cards were Mr. D. McColl, 79 net; Mr. Will Fyffe, 80 net; Mr. Bert Weston, 81 net, and Mr. F. Toley, 81 net. Others who competed included Mr. Alf Hayward, Mr. Worton David, Mr. Greeves Johnson and Mr. Charles Flin (both of the Gresham Singers), Mr. W. Snell, Mr. A. A. Gardner, Mr. E. H. Jenner, Mr. Charles Greenhill, Mr. K. H. McAlaster, Mr. E. A. Toley, Mr. E. Howard and Mr. H. C. Humphrey.

At the subsequent luncheon Mr. Fyffe's health was proposed, and drunk with musical honours. Will made a happy little speech in rejoinder, and "Auld Lang Syne" was sung lustily (as behoved a party bristling with so much vocal talent) to bring matters to a fitting conclusion. Will and Neil had to hurry back to the Alhambra matinée, but many of party stayed and played "foursomes" in the afternoon.

Harry Gulliver Trophy Result.

The Vaudeville Golfing Society members found it very sticky going at Sudbury last Thursday, when they played for the Harry Gulliver Trophy. Mr. Bert Weston, on arriving disconsolately at the Club House with "7 down" on his card, was amazed to find himself leader, but it was not surprising, having regard to the conditions. Mr. Horace Sheldon and Mr. Billy Merson were next with "9 down," Mr. James Foreman was "10 down," and others who competed were Messrs. Teddy Knox, Alf. Hayward, Charles Naughton, Harry Barratt and C. Street.

From the provinces, Mr. Harry Gunn also sent in a "7 down," and thus qualifies to meet Mr. Bert Weston in the final.

Monthly Bogey Competition.

The usual monthly bogey competition takes place at Sudbury on Friday next, the 24th inst.

Wylie-Tate Trophy.

A fine new prize, namely, the Wylie-Tate Trophy, is being presented to be won outright by a member of the Vaudeville Golfing Society.

For the occasion of this competition the V.G.S. have had extended to them the privilege of playing at Coombe Hill—one of the leading courses near London.

The competition will take place on Tuesday, Oct. 28, and members are specially requested to note this new and attractive fixture.

George Barclay Cup.

The new cup which, as was recorded in these columns last week, is being presented by Mr. George Barclay, will be played for on Thursday, Nov. 6.

Stoll Cup Progress.

Mr. Teddy Knox, by beating Mr. Bruce Green in the first round of the Stoll Cup Competition last week, qualifies to oppose Mr. Jim Rickaby in the second round.

Mr. Bebby's Kindness.

The affiliation with the City of Newcastle Golf Club, mentioned last week, was entirely due to the good offices of Mr. W. H. Bebby, manager of the Hippodrome, Newcastle. Members of the Vaudeville Golfing Society now have the privilege of playing for 6s. per week, instead of the usual 12s. 6d.

Mr. R. H. Gillespie.

Mr. R. H. Gillespie, the managing director of Moss' Empires, Ltd., is due to arrive by the Majestic at Southampton on Friday. He is accompanied by Mr. H. M. Tennent, the chief of the booking committee of the Moss' Empires, Ltd.

Ernie Mayne for Revue.

Ernie Mayne is to go into revue. A "fat" part has been provided for him by Norman Lee, whose production, "Granny," is due at the Kilburn Empire on Monday, Dec. 1. Norman Lee, by the way, successfully introduced Gertie Gitana to revue. She is appearing this week in "Nelly Dean," at the Willesden Hippodrome.

"Mr. Tower of London."

Although in its last few weeks, Archie Pitt's phenomenal success, "Mr. Tower of London," featuring Gracie Fields and Archie Pitt, is still playing to enormous business. The new production is due at the beginning of the new year. "Mr. Tower" will play its last London date at New Cross in a few weeks.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that 22 death levies are now due on the 1924 book. Red stamps 42.

Bruce Green.

For pantomime this year we hear that Bruce Green has been specially engaged to play Widow Twankey in "Aladdin" at the Shakespeare Theatre, Liverpool. Bruce was recently sought by a London management for the West End, but had to decline a tempting offer.

The Pro-Optimists.

Under this title, one of the latest parties to take the road is scoring a signal success. At Morecambe both press and public praise was unstinted, and at Keswick this week the best people are crowding to their performances. They are happy in the possession of two inimitable comedians, Andie Caine and Lister Reekie, and, with strong support by a good all-round company, an unusually diversified programme is presented. Topical burlesque, with up-to-date "gagging," keeps up an unflagging interest.

"Brighter London."

"Brighter London" goes on tour, beginning at Liverpool Olympia on Nov. 10. The principals will be Jack Edge who plays Billy Merson's old part), Leslie Sarony (who takes the place of Lupino Lane), Elsie Prince and Ruth French, both of whom are in their original parts, Violet Kersey, and a Herman Darewski band.

Manchester Wolves.

The Wolves (Manchester Den) propose to meet at their headquarters, the Clarendon Hotel, at 10.30 a.m. on Armistice Day, Nov. 11, and march to the Cenotaph (which is about 500 yards from the hostel), placing a wreath at the foot of the memorial. All artists who will be in Manchester on this date are cordially invited to join.

"Our House Will be All Right."

Ever since Bruce Green, most popular of music hall and pantomime "dames," first produced that wonderfully popular comedy song, "Our House Will be All Right," this side-splitting ditty has won to a high position among the "songs that matter," and there is no question that it will prove one of the most universally featured comedy numbers in this season's pantomimes. Not only is it an ideal "dame" song, but it is quite suitable for comedians playing male parts in pantomime also.

There is a special political verse to "Our House," just suited to these troublous times; in fact, the first lines of the refrain, "Our House Will be All Right, When They Pull it Down and Put it up Again," have already been seized upon as an election slogan by many of the candidates of the different parties for the forthcoming General Election.

Comedians desirous of securing this great song for pantomime should make early application for permission to the Lawrence Wright Music Co.

Sam Rayne.

The Merry Irishman, Sam Rayne, who joined "Peeps of 1924" a short while ago, has now settled down very comfortably, and was in fine form at the Empire, Kingston, last week.

Doris Ashton.

Whilst appearing at the New Oxford last week, Miss Doris Ashton was suffering from laryngitis, but thanks to the treatment by Dr. Horsford, the eminent throat specialist, she was able to continue her engagement throughout the week. Miss Ashton is represented by Michael Lyon, of the U.V.A.

Canterbury's Celebration.

Mr. Hyams, of the Canterbury, Westminster Bridge-road, intends to have a big celebration of the anniversary performance at that theatre early in November. Many artists whose names were associated with this music hall in days gone by will appear by special arrangement.

Veterans in South Africa.

Our Cape Town correspondent, writing under date Sept. 25, says:—On Sept. 24 the Tivoli celebrated its 21st anniversary. It also saw the opening of the South African tour of "The Veterans of Variety," when the theatre was packed. "The Veterans" occupied the second half of the programme, and the wonderful reception accorded them when the curtain rose was something to remember. There sat Frank Leo, Charles Lee, Lily Burnand, Arthur Slater, Sable Fern, Jake Friedman, and Leo Dryden in the centre as chairman. After the opening chorus, Frank Leo started the programme with a medley of the songs he had composed. Charles Lee did exceedingly well with his song and dance; Lily Burnand's "Two Little Girls in Blue" and "Fifty Years Ago," won hearty applause; and Leo Dryden's singing of "The Miner's Dream of Home" and "I'm Going Back to My Home Again" was a big hit. Arthur Slater did some wonderful whistling; Sable Fern's rendering of "What is the Use of Loving a Girl?" and "My Lily of the Valley" gained enthusiastic applause. Jake Friedman's "One-man Opera" was another much-appreciated contribution. The singing of "Auld Lang Syne" concluded.

Sir Harry Lauder's World Tour.

Sir Harry Lauder is now on his way to India, the Far East and Australia, to undertake his fourth world tour.

This will be his first trip to India and the Far East, and he told a representative of "The Era" that he was making the tour so that he can give entertainments to those who are not able to come to England to see him. With his company of 14 he expects to arrive in Bombay on Oct. 31. His itinerary will be as follows:—

Bombay.—Nov. 1 to 15.
Karachi.—Nov. 19 to 26.
Quetta.—Nov. 29 to Dec. 6.
Lahore.—Dec. 9 to 13.
Delhi.—Dec. 15 to 17.
Calcutta.—Dec. 20 to Jan. 10.
Rangoon (Burma).—Jan. 14 to 22.
Singapore.—Jan. 26 to Feb. 2.
Hong Kong.—Feb. 8 to 18.
Shanghai.—Feb. 21 to March 9.
Leave Hong Kong on March 18 for Sydney (Australia).

Of course, Sir Harry's visit to Shanghai will be determined by the internal conditions of China owing to that country being in a state of war at the present moment. If hostilities cease before Feb. 18, then he will fulfil his programme. If not, he will not go further east than Hong Kong.

A Clever Combination.

Production date has just been fixed for a new musical-comedy revue, "Cherokee Rose," with music by Leslie Stuart, book and comedy scenes by Fred Pattison and Will Wise, and dances and ensembles by James Welsh. With such a combination of talent this should be an event in theatrical history. A new find, a wonderful comedian, lends added interest to the production.

"Mr. Manhattan."

After the performance at the Chatham Empire on Monday night, Fred Duprez and Harry Kaufman invited the whole company of "Mr. Manhattan" and the staff of the theatre to supper. Fred and Harry were called upon for a speech, and both expressed hearty thanks to all for the wonderful manner by which they all did their utmost to give the show such a splendid send-off.

Herbert Cave.

At the end of next month Herbert Cave, accompanied by Melsa, Dorothy Dawson-Campbell, and Percival Garrett, embarks on a world tour to include the Far East. This fine combination are contracted to give no fewer than 65 concerts during their stay in India, and later will visit China and Japan. Herbert will make his last appearance in town for the present at the Royal Albert Hall on Nov. 22 next.

Wally Dewar.

In spite of the summer season drawing to a close at Blackpool, Wally Dewar and The Follies Band are still attracting crowds to the Trocadero Hotel with their clever syncopated efforts.

Marjorie Fulton.

At the Hippodrome, Ilford, the Personality Girl, Miss Marjorie Fulton, presenting her new act introducing dialect impressions, made a big success on Monday. She received several calls in front of the tabs at the second house.

Chas. Coborn's Address.

Mr. Chas. Coborn is to give an address at St. Mark's Parich Church, Kennington (of which he is a lay official), to-morrow, at 8.30, on "The Art and Practice of the Stage from a Religious Standpoint."

Variety at New Cross.

Looking in at New Cross last week, we found Manager Glanville welcoming a fine audience for his most attractive programme, which included Talbot O'Farrell, Versatile Three, Ernest Hastings, Barker and Wynne, and Wal Langtry. This popular manager arranges excellent publicity, including some pictorial designs of his own, and his slogan for the week read: "A Variety Bill to be proud of."

Hayman and Franklin.

During the past week Joe Hayman and his wife, Mildred Franklin, have been spending a brief holiday at Brighton. Joe tells us that it is quite possible that they will commence another tour with "Potash and Perlmutter" under the same management.

Syd. Howard.

Now that Mr. De Courville has decided to suspend the run of "Vanities" after next week at Balham, Syd. Howard will be at liberty for another production, and may accept an offer from a well-known management after a brief holiday. Syd. was in excellent form at Willesden last week, and during the run of 50 consecutive weeks was only absent for three or four nights from the cast.

June Stirling.

At New Cross last week that delightful entertainer, June Stirling, proved a welcome contributor with three numbers. So far, Miss Stirling has not settled pantomime this year, but maybe she will accept an offer made for production during the past few days.

Harold Brewer.

Harold Brewer, who wields the baton in Harry Slingsby's "Zip," which concludes its present London season at the Chelsea Palace this week, is quite a personality. The intermission that he conducts is well arranged, and he is also responsible for much amusement.

LONDON VARIETY THEATRES.

THE COLISEUM.

There are not a great many different kinds of "illusions." The very nature of this art imposes strict limitations upon its exponents. In fact, it would not be going too far to assert that all music hall magicians, from the humblest to the most renowned, practise tricks that are the same in essentials. It is, therefore, all the more difficult to win a reputation as considerable as that of Horace Goldin. To make "disappearing ladies" disappear more sensationally than any other illusionist requires rare inventiveness or the personal magnetism of a master showman. There can be no doubt that Horace Goldin possesses these. His film that enables the characters in the story to walk out of photography as living people upon the stage is very simple in design. On the other hand, his demonstration of how to saw through a box containing a woman is a baffling problem that cannot be understood, no matter how carefully the audience watch. These, moreover, are only two of a large number of tricks ingeniously and spectacularly staged.

Discarding his ballet, Michael Mordkin now presents a variedly picturesque divertissement. In addition to those given last week, there are a bow and arrow dance and a Polichinelle tragedy by Mordkin himself, as well as an entrancing Humming Top personified by Lydia Semenowa, who has already become a London favourite, though this is her first visit. In addition to Russian dancing, we are given an excellent sample of Russian singing. The Kedroff Quartette is a perfect organisation. Their voices blend exquisitely in folk songs grave and gay—notably the song of the Volga boatmen.

For humour, we have Ivor Vintor, whose irrepressible high spirits make us as lively as himself. The Huxter Brothers—hustler, bustler and lazy fellow—combine merriment and thrills in a whirl of excitement. Lapp and Habel's droll "spoof," Mme. Lillebil's grace in dancing, Ethel Levey's masterful manner, and Barbette's sensational feats while swinging intrepidly, provide all the variety we could wish for.

THE ALHAMBRA.

Directly Rupert Hazell pokes his head through the curtains the laughter breaks out. In appearance alone he is a continuous joke—especially when he imitates a ventriloquist's dummy. But he has always a word to fit the occasion. A noisy baby moves him to a curt but courteous greeting, as if he has been hailed by a well-meaning but too familiar friend. The most subdued audience breaks into a laugh directly he accuses it of being noisy. And as soon as he has brought them to the top pitch of excitement, he quiets them with a sentimental ballad played on his one-stringed fiddle.

Jack Edge is another one to create a certain liveliness. He is as prodigal of words as the other is sparing. By cramming jokes down our throats more quickly than we can swallow, he has us at his mercy from beginning to end. Then Ann Codee overcomes us with a display of vigour that is superhuman, while Frankie phlegmatically suffers her attacks verbal and manual. Frank Varney and Teddie Butt's "silly sagacities" supply a type of humour that is not less effective for being quiet and subtle. In this programme every type of laughter has its special exponents.

For knockabout, who is there to beat Charles Poley? His whirlwind comedy act is a series of shocks that terrify the audience at one moment and leave it helpless with amusement the next. His final fall is a masterpiece. The Fay's "Little of This and That" is a skilfully compounded mixture, and the Ruby Sisters give a dashing display of song and dance.

There is a quaint contrast in bands. Jack Hylton's syncopated musicians execute all the latest intricacies of ballroom orchestra. On the other hand, the Avolos, expert xylophonists, who possess the largest xylophone in the world, give a classical selection on what is the simplest type of musical instrument.

HOLBORN EMPIRE.

Miss Violet Vanbrugh tops the bill here this week, and in the charming little play, "Evening Dress Indispensable," is excellently suited. The popular actress is capably supported by her daughter Prudence, Mr. Vernon Sylvaine, and Mr. Leonard Upton, and she received a vociferous recall on the fall of the curtain. Herbert La Martine, assisted by a dainty partner, dances up and down a flight of steps with rare grace and precision; and Hal Wright, the lucky possessor of an excellent voice, parodies "Songs of Araby" and other famous songs—one almost wishing that so fine a singer would interpolate an orthodox rendering.

The Futurist Sextette is a fine orchestral combination, the amazing mechanical contrivances introduced into a modern orchestra being admirably displayed and exemplified; Messrs. Naughton and Gold give their amusing and dexterous dance "spoof" to hearty applause; and Mr. Henry De Bray—fresh from his successes in "Little Nelly Kelly"—contributes a highly enjoyable turn, Miss Doris Hare being his charming and competent assistant.

Mr. Harry Thurston has a clever and original act in "Types of the Thames Embankment," the histrionic versatility of this clever actor being given full opportunity, which was eagerly embraced and highly appreciated; Miss Dorothy McBlain, who deputised for Laurie Devine, gave her delightful whistling act, which earned her a well-deserved recall; and that popular comedian, Sandy Powell, contributed his amusing Russian song to hearty applause, but owing to the exigencies of time was unable to give more. The long programme was concluded by the clever foot-balancing act given by Mr. Charles Ulrick.

VICTORIA PALACE.

Jenny Golder is here this week, and "The English Idol of the Continent" had a very hearty reception at the first house on Monday. She opened with "Zaza"; "Take a Look at This," "These Naughty Eyes of Mine," and her "Coster in Paris" study follow in quick succession, the interest of the audience being held throughout. Miss Golder is an artist to her finger-tips. The Bohemian Trio, in a new musical act, are also very popular. The trio consist of the pianiste, Juliette Vedey; the 'cellist, Rosa Crow; and the Russian operatic tenor, Ernest Cass; and their contributions include clever piano and 'cello selections and two "concerteds." They feature a very tuneful number, "The Golden West."

The Zanfrellas, a lady and gent equilibrist, do wonderful balancing feats on a pedestal. Their closing trick with a chair is very clever. Dorrie Dene is a comedienne with an original style. Her song, "He Calls Me Baby," is a gem, and her "Harry Weldon" mimicry is very clever. She is ably assisted at the piano by Mr. Harry S. Pepper. Mr. Finlay Dunn completes the variety part of the programme, and his medley of music and comedy is very popular. His performance also includes a burlesque recital, "The Diver and the Shark," burlesque and pianoforte recitals.

The October Follies, "Our Cabaret" show is as merry and bright as ever. It gives way next week to a medley of the best things in both the September and October Follies.

THE GRANVILLE.

The Granville, Walham Green, is this week devoted to a variety programme—and a very good one, too. One of the most popular items is certainly that presented by Lune and Shaw, under the title of "Mr. Henpeck and Pecker's return." Their study of an elderly couple's quarrels and reconciliations is one of the most original ideas on the music hall stage, and one which is essentially comic. There was a splendid reception for this talented couple. Miss Violet Levy proves herself to be a strong singer of tuneful songs, including "A Smile Will go a Long, Long Way," whilst Mr. Jack Kellino has a capital speciality musical act.

Miss Barbara Bartle, who has won such praise in the past as one of the younger members of the Royal Bartle Quartette, makes a very successful appearance as a single turn this week. Her voice, musical in quality and with fine upper register, is used with capital effect in a series of well-contrasted numbers, including impressions of Miss Nora Bayes and Miss Gertie Gitana. There were many cries of "encore" when Miss Bartle took her special call in front of "the tabs." Another artist of whose work the audience could not have too much was Mr. Harry Herbert, the popular comedian, who gave three capital songs.

From their very novel mode of entrance, the lady being brought in like an automaton, Bob Lloyd and June Montrose strike a note of originality which is maintained throughout their turn. Their quickfire chatter is neat and topical, their songs are worked with many novel little touches, and their finale is full of bright movement. Above all, Bob and June establish an intimate and easy relationship with their audience, which makes them the most welcome of visitors. The programme is completed by the Doves (brother and sister), in a smart gymnastic display, and by Miller and Phlora, in a cheery collection of songs, dances and stories, Mr. Miller also making several amusing interruptions during the evening.

NEW OXFORD.

There is quite a galaxy of talent at the New Oxford this week, and Arthur Roberts pays a visit to remind us of the vaudevillian glories of the "Oxford Music Hall" of 1877, the year when he first appeared there. His entry was the signal for a burst of applause from a crowded house, and the veteran artist was kept busy bowing his acknowledgments for some moments. "You've Got to Get Out to Get In" was, of course, essential, and his wordless imitations were just as typical. In response to a call before the tabs, Arthur Roberts had to confess that his reception brought a "lump to his throat," memories of "the old days" were so vivid.

Following him, Clarice Mayne was equally successful, even to a curtain call. "When My Day Dreams Come True" was artistically rendered, and a capital little rustic song, "We Don't Seem to Get Any Forrarder," caught the public fancy. In her impersonations of Ella Shields (also in the bill), Nellie Wallace and Maidie Scott, those artists were faithfully reflected.

The individuality of Will Fyffe is always a feature, and he chooses numbers which suit him to a degree, "I Belong to Glasgow," for instance, with its fascinating lilt and clever patter, is a perfect vehicle for his style, and the audience showed marked appreciation of this as well as a really funny nautical song, "All the Ladies Love a Sailor." Will Fyffe, as a real son of the sea, would be a good antidote to "that sinking feeling."

Ella Shields gave her performance before an enraptured audience, and the "immaculate boy" never looked so immaculate. Her versatility is remarkable, and she renders sentimental ballads and burlesque numbers, like "I'm Not Supposed to be All There," with equal ease. At the end of her turn she was presented with a magnificent floral tribute—a decorated basket full of chrysanthemums.

JohnsonClark, the ventriloquist, presented "Hodge" this time as a gipsy urchin, and their dialogue was, as usual, sparkling with witticisms. He has the happy knack of compelling one to imagine that "Hodge" is human.

Fred Cooper gave an excellent display of stockwhip manipulation, dexterously performing a number of feats which made one almost fearful for his assistants. The Four Clovelly Girls did clever things with clubs and rackets, and the Billy Vardel Trio, novel and comedy entertainers, proved that they could really entertain.

ISLINGTON EMPIRE.

A varied programme at the Islington Empire this week was greatly enjoyed by two crowded houses on Monday night. Mr. Billy Bennett created a great deal of laughter with his patter, and was very well received. Mr. Owen McGiveney presents a protean sketch, entitled "Bill Sikes," and proves himself a clever actor. In a speech before his act he throws out a thousand pounds challenge to anyone who can prove that he does not play all the six characters himself. This challenge is accepted by Billy Bennett, and "The Wager" consists of "Bill Sikes" being done again with nearly all the turns previously seen taking part. Needless to say, much fun results. "The Wager" is billed as a vaudeville surprise, and it certainly proved so. The Sisters Chisholm present a charming little musical turn, which was enthusiastically applauded. Mayne and Sheridan, David Poole, and J. W. Rickaby, the Phil Rallis Trio, and the Ringle Bros. complete a very attractive bill.

Frank H. Fox.

Some time ago Frank H. Fox completed a new character number, "The Pavement Artist," which he intends to present in town this week at the Holborn, providing he can obtain the necessary scenic effects. Frank produced this number recently in the provinces with much success.

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FROM THE PROVINCES.

BIRMINGHAM.

THEATRE ROYAL.—L., Theatre Royal (Birmingham), Ltd.; B. M. & Mus. D., Mr. H. Rushworth; A. M., Mr. C. E. Denham. —"Madame Pompadour" is performed by the George Edwardes' Daly's Theatre company, with Miss Edith Cecil as the principal. She not only sings extremely well, but acts with vivacity and grace; indeed, she caught the spirit of the part and greatly impressed. Mr. Walter Passmore, as the comedy poet, was spontaneous, and another outstanding success. Similarly, Mr. Tom A. Shale is welcomed as an old favourite; and among others to be noticed were Mr. Noel Dainton as a dignified King, while two of the ladies—Miss Peg Desmond and Miss Maisie Bell—were charming, particularly the latter, who, as the Pompadour's maid, was dainty and sang sweetly. In addition, Mr. Wilfred Temple, Mr. Cecil Clayton, and Mr. Strafford Moss acquit themselves well, Mr. Temple especially so as the Pompadour's lover; his tenor vocalism was a feature of the performance.

PRINCE OF WALES. — P., Prince of Wales Theatre (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. H. E. Bradbury; B. M. & Mus. D., Mr. H. Rushworth.—The attraction here is Miss Iris Hoey in the farcical comedy, "Collusion," Mr. J. E. Harold Terry's amusing effort, which Mr. Thomas C. Dagnall presents. Miss Hoey is delightful as Diana Ridgewell, the impulsive and daring wife of an officer from Mespot; while Mr. Basil Radford as the Wing Commander, who finds his home upset, gives an effective study. Mr. Stanley Cooke is a capital Solicitor, and contributed a good deal to the enjoyment of the play. Mr. Anthony Shaw is the Major M.C., who enters into the complicated affairs of the household; and Mr. Ewart Scott likewise represents Owen Ffolliott more than adequately.

ALEXANDRA.—P. & M., Mr. Leon Salberg; A. M., Mr. Fred Finch; Mus. D., Mr. David Cochrane.—The sporting revue "Ten to One On" is presented by Miss Clara Coverdale, who has a big share in the entire production. As principal comedian Jimmy James has a fat part, and sustains his efforts with zest and snap. Jack Barrasford and Tony Wood give good support, and Ken Wood and Jack Regal enter into the spirit of the piece with no little success. Of the ladies Rene Raye takes the eye, and two others who claim notice are Dot Boston and Stella Dene. Ray Wilton, the St. Leger Girls, and the Little Lollpops also figure in the programme.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Croudace.—Max Erard's production, "The Menu," is brimful of fun. Zona Vevey and Max Erard star in the piece, the former being a deserved favourite, and the latter ably interpreting his by no means light rôle. Maple and May add greatly to the entertainment, while Lawson Fraser, Clive Erard, and Harry Rhodes, together with Margot's Menu Maids, provide welcome variety. Also appearing are Leo Sax, as instrumentalist; Chas. Barnes, Arthur Jobson, and Frank Barrett.

GRAND.—P., Moss' Empires, Ltd.; M., Mr. F. A. Jolly; A. M., Mr. F. Allen, junr.; Mus. D., Mr. Gilbert Smith.—Talbot O'Farrell never fails to please here, what with his stories and his singing voice. The telepathic communication between Mr. Tree and Miss Tree—a nomenclature which is an apparent play upon their "mystery" performance—especially as regards the lady's musical selections, proved puzzling, and very successful. Robb Wilton renews acquaintance after his American and Australian tour, and gives one or two new studies which are just — well, Wiltonian; Florence Palmer assists him. His police station sketch was uproariously funny. The Yorkshire Rustic, Jack Lane, revisits here, and others include the Aldor Trio, in athletic novelties; and the Brothers Egbert, as gentlemen navvies, and funny at that; they are supported by Doyle Crossley and Vernon.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. A. E. Sheldrick; Mus. D., Mr. J. Clegg.—The revue "A Week in a Night" finds Sam Mayo in a rôle rather distinct from his original placid style of humour. In this revue of his he becomes a protean creature, certainly versatile, and assuredly entertaining. Mabel Marks, as the leading lady, performs with ease and no little piquancy. Dorothy Meade is another successful lady artist, who can sing sweetly, and among other capable performers are Walter Stevens, Astelle Ravens, Flora Craig, and Sybil Dawn, together with the Super Soubrettes, who make some capital ensembles in a bright and jolly musical comedy revue.

CARDIFF.

NEW THEATRE.—M. D., Mr. Robert Redford.—"Little Nelly Kelly" is proving a great attraction here. The catchy songs, lively dancing, and endless fun all contrive to make this production one of exceptional merit. Miss Phyllis Harding is seen in the title-rôle, submitting a rendition of great charm. Mr. Arthur Brander as Jerry Conroy, Miss Babs Farren as Marie, and Mr. Reginald Purdell as Jack Lloyd are others who contribute to the success of the piece, which is presented by Mr. Robert Courtneidge.

PLAYHOUSE.—G. M., Mr. H. R. Woodcock.—Mr. Charles Doran and his Shakespearean company appear for their second week, and repeat the success achieved during their first week.

EMPIRE.—A. M., Mr. C. T. Hutchison. —A return to variety is made this week, a capital programme including Coram and "Jerry," The Two Bobs, Fred Barnes, Ernest Hastings, George Lee, Zetta Mor, and the Two Bells.

DUBLIN.

GAIETY THEATRE.—M., Mr. C. Hyland; Mus. D., Mr. W. S. Nabarro.—The musical play "Gabrielle" proves a big draw here. The talented cast of principals includes Sybil Coulthurst in the title-rôle, Grace Maitland, Eric Greatbach, Bertram Dench, Dick Webb, Billie Barlow, Edgar Merrill, and Edna Davids.

THEATRE ROYAL HIPPODROME.—M., Mr. J. H. Hamilton; Mus. D., Mr. R. Bolton.—Topping an excellent bill, Charles Austin, in the funny burlesque, "Parker at Wembley," convulses the house. He is ably assisted by George West, Blanche Maynard, and Gus Sharland. In addition are The Four Christies, in an artistic statuary act; Norman Carroll, a clever entertainer; Nell and Braddy Shaw, in vaudeville tit-bits; Iris and Phyllis, juvenile entertainers; Dave Bruce, burlesque comedian; and Jeff and Nita Mandel, Spanish entertainers.

ABBEY THEATRE.—M., Mr. Lennox Robinson; Mus. D., Dr. J. F. Larchet.—Mr. Lennox Robinson's comedy "The Whiteheaded Boy," followed by Mr. St. John Ervine's one-act play "The Island of Saints and How to Get Out of It," are being presented to large and enthusiastic audiences.

QUEEN'S THEATRE.—M., Mr. J. L. Sullivan; Mus. D., Mr. S. Levenston.—Mr. Valentine Vousden, supported by a company of Dublin players, is presenting "East Lynne," the play meeting with well-merited success.

OLYMPIA THEATRE.—P., Messrs. I. I. Bradlaw and R. Morrison; Mus. D., Mr. W. J. Mitchell.—The South American Creole revue "Down South," presented by twenty-five coloured artists, is proving a big novelty.

TIVOLI THEATRE.—M., Mr. C. M. Jones; Mus. D., Mr. E. J. Taylor.—The vaudeville bill features Joe Cohan and Anna Dorothy in a comedy sketch, "Who's to Blame?" In support are Horace Jones and Partner, in "The Lady Conductor"; Alfred Jepson, baritone vocalist; the "Musical Burglars," a novel instrumental act; Isobel Belling, vocalist; Frank Melvin, humorist; and Moron, burlesque comedian.

GLASGOW.

KING'S, LTD.—M. D.s, Messrs. F. W. Wyndham and G. T. Minshull; B. M., Mr. H. McFarlane; Mus. D., Mr. A. Hoskins. —"The Marlboroughs," Mr. P. F. W. Ryan's romantic costume play, admirably presented by Fred Terry and Julia Neilson, is meeting with great success. Fred Terry is an excellent Marlborough, and Miss Julia Neilson and Miss Violet Farebrother are well cast as Sarah Jennings and Queen Anne respectively. Other parts are in equally capable hands.

ROYAL, LTD.—M. D.s, Messrs. F. W. Wyndham and G. T. Minshull; B. M., Mr. Harry F. Ashton; Mus. D., Mr. A. Carpenter.—Messrs. Lawrence and Macdona have had a happy thought in reviving "Monsieur Beaucaire." The principal parts are played by Gerald Lawrence and Madge Compton, and other characters are all well enacted.

PAVILION.—M. D., Mr. F. A. Lumley, J.P.; M., Mr. J. Kirkpatrick.—Lee White presents the newest musical production, "Vogues of 1924," in sixteen scenes, with Miss White and Clay Smith prominent in the cast, supported by an excellent company. During the interval a pleasing item is Gertrude Hepworth's Mannequin Parade, with latest creations in gowns, hats, and art jewellery.

METROPOLE, LTD.—G. M., Mr. John Walker.—Tom Gamble is here with his bright musical show "Creations," in which he is ably supported by Lena Lloyd, Frank Hull, Nat Goulding, and the Six Creations.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George H. Richardson; A. M., Mr. A. J. Wark; M. D., Mr. Henry Farmer.—It is some five months since Fred Karno's revue "The Love Match" was first staged here, and it then achieved a great success. On its return visit an even greater success seems assured if its enthusiastic reception on Monday be any criterion. This success is in no small degree due to the excellent cast, which includes Jean Allistone, Evelyn Sanders, &c., Billy Danvers, J. A. Power, the new Scots eccentric comedian, &c.

COLISEUM.—P., Moss' Empires, Ltd.; R. M., Mr. L. Lewis.—At the Coliseum "Tom Jones" is being presented by the St. Mungo Opera Club, and under the conductorship of Mr. James Reid a fine cast give a clever interpretation. The proceeds go to aid the Samaritan Hospital.

OLYMPIA, LTD.—A. M., Mr. A. Cassels; Mus. D., Mr. John Henderson.—At the Olympia, this week, an excellent programme of pictures and varieties is presented. The contributions of the Ray and Richmond troupe and Jack Hayworth meet with much acceptance; while the film "30 Days," featuring Wallace Reid, also affords much pleasure.

ALHAMBRA, LTD.—M. D.'s, Sir Alfred Butt and Mr. R. H. Gillespie; G. M., Mr. E. W. Crossley Taylor; Mus. D., Mr. Arthur E. Godfrey.—"Our Nell," with Miss José Collins as Nell Gwynne, is now in its second week here, and playing to crowded houses.

ROYAL PRINCESS'S. — A. M., Mr. Hugh Murdoch; Mus. D., Mr. R. McLeod. —This is the third and last week of that clever variety entertainment "Autumn Frolics." Robinson and Macken, Yorke and Morgan, Rita and Horace, Ivy Gordon, The Eight Frolics, The Dixie Trio, and Bob Merry have all worked well and heartily for the success of the show.

LIVERPOOL.

ROYAL COURT.—M. D., Mr. George T. Minshull; B. M., Mr. J. H. Ferguson; Mus. D., Mr. Julien H. Wilson.—"Toni" is here again with a talented George Edwardes company, which includes Miss Doris Bleach (charming as the Princess), Mr. G. S. Melvin, exceedingly funny in the name-part; Miss May Marion, a spirited Camille; Miss Gladys Deane, pleasing as Folly; Jack Latham, a merry Von Koompf; Arthur Wilmer (Hector), Mark Henry, Conway Dickson, and Frank Atkinson.

SHAKESPEARE.—L. and M., Mr. W. W. Kelly; A. M., Mr. Horace E. Jones; Mus. D., Mr. Sam Hague.—The enterprising Mr. Kelly again gives his patrons an opportunity of seeing a new work in the form of "The Blue Butterfly," which comes to Liverpool for the first time. It is quite a good evening's show, troubles arising from the efforts of an entomologist in locating the blue butterfly in Central Africa, causing endless laughter through his adventures among a savage tribe. The company sent by Mr. Hedley Russell fill their rôles with every satisfaction, principal among them being Mlle. Margo, who as the mysterious Princess introduces some clever magical tricks; Bessie Wood, very amusing as the Queen of the Jackdaws; Victor Prince, the entomologist, also diverting; Tailleur Andrews, the Explorer; Constance Garrett, a charming singer; E. J. Collins, and Jessie Deane. Bessie Leslie's Embassy Girls dance neatly.

PLAYHOUSE.—P., Liverpool Repertory Co., Ltd.; L. and M., Miss Carpenter.—"Mary's John" continues its successful run.

HIPPODROME. — M. D., Mr. Charles Gulliver; L. & M., Mr. E. W. James; Mus. D., Mr. R. Tomlinson.—The Wild West Company, Ltd., are presenting a new show, "The Hold Up," which is brimful of fun. Bob Stevens leads the comedians, and certainly keeps his audience in a merry mood. He is worthily supported by Emmie King, Chas. Stevens, Dave Royston, Leslie Stanley, Ida Jerome, Chas. Estic, Jim Carson, and Joe Peterman. The Misses Theo. Marsh and Olga Bucknall are remarkable dancers; and specialities are introduced by the American lariat throwers, steer wrestlers, bull dogging, cowboy singers, cowgirl dancers, &c.

OLYMPIA.—P., Moss' Empires, Ltd.; L. & M., Mr. P. Cohen; Mus. D., Mr. Albert Moore.—A splendid bill is provided here this week, including Dorothy Ward, Shaun Glenville, Johnny Clark and Co., in the comedy acrobatic sketch, "Prohibition Defied"; Ambrose Barker and Peggy Wynne, with song impressions; Jay Whidden, violinist, entertainer, and composer; Evans and Perez, equilibrists; and Winifred Ward, male impersonator.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. J. E. Machin; Mus. D., Mr. Benjamin Parks.—The Six Brothers Luck are here with their musical comedy, "Forbidden Fruit," in which they are supported by Edgar Cooke, Frank Grant, the Two Canadians, Virginia Davis, Lloyd Victor, Horace Roselle, Ernie Bee, Anna Hornby, Hal Duncan, and Mabelle Thorne.

PAVILION.—P., Messrs. W. H. Broadhead & Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker. — In the variety list are Jennie Benson, with new songs; Sharratt and Lang, in comedy, dance, and piano novelties; Tom E. Dean, comedian; Saltley and his Nibs, in wire act; Three Argentas, banjoists; Dave Morris; Annie Rooney, comedienne; and the Five Lio Hoi Troupe, in novelty act.

MANCHESTER.

OPERA HOUSE.—P., Theatre Buildings, Ltd.; M. D., Mr. John Hart; A. M., Mr. W. Roberts-Marshall; Asst. A. M., Mr. J. E. Beaumont.—Lovers of Shakespeare have ample opportunity to indulge their taste here this week, for the popular actor Mr. Henry Baynton, with Miss Florence Glossop-Harris and a big company, is putting on an attractive repertory, and will remain for a fortnight. On Monday the "Comedy of Errors" was followed by a powerful rendering of "The Bells," changes of programme being "The Merchant of Venice," "Hamlet," "Henry VIII," "A Midsummer Night's Dream," and "The Taming of the Shrew," with variations announced for the second week to include "Julius Cæsar," "Richard II," "Antony and Cleopatra," and "King Lear."

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. G. H. Barrasford; Mus. D., Mr. R. Hardwick.—A piquantly humorous and tuneful show here is provided by Joe O'Gorman and his Irish Players in "Irish, and Proud Of It," which is presented with great spirit and success. A powerful cast includes Joe O'Gorman, Dave O'Toole, Philip Becker, Monica Daly, and Lily Edwards, with the famous Kilty Lassies, the Irish Pipe Band, and a bevy of Irish colleens.

HULME HIPPODROME.—P., Messrs. Broadhead and Son; G. M., Mr. H. Winstanley; Sec., Mr. W. H. Isherwood; A. M., Mr. Leonard Howard; Mus. D., Mr. P. O'Callagan.—The usual high quality characterises the bill here this week, big turns being provided by A. D. Robbins and Co. in their comedy cycle act; Archie Graham and Watty, the "knut" and the "knib" of the Army and Navy; Dan Leno, junr., in his eccentric comedy and dancing; and Susie Marney in her latest successes, while other capital items are Florence Guest, the popular vocalist; Pallies and Cussick, in burlesque boxing and comedy; the Three Ringlands, burlesque artists, featuring their performing horses; and the Dancing Durhams, in clever pot-pourri.

OSBORNE THEATRE. — P., Messrs. Broadhead and Son; A. M., Mr. R. Sharples; Mus. D., Mr. Eric Malcolm.—A sound attraction here is "A Sinner in Paradise," the current enterprise of the indefatigable Broadhead Dramatic Company.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Bert Hearn; Mus. D., Mr. Albert Heyes.—Harry Lees presents here his popular revue "White Heather," a novel and up-to-date concoction of mirth and melody. The feature of the cast is George West, whose comedy business is excruciatingly funny, and there is excellent work also by Dora Sefton, Sylvia Watt, Keila Dalzell, Alec Foster, James Frame, Theo Gannon, Albert Derry, Mark Rivers, and the Desmond Troupe of "Lively Steppers."

KING'S, LONGSIGHT. — P., Messrs. Broadhead and Son; A. M., Mr. George Steele; Mus. D., Mr. Chas. H. Bayley.—The A.W. Productions present here what is well described as the "great loud laughter" revue, "Homes for Heroes," which is a highly comic commentary upon a once popular post-war idea. Lester and Wood (who are responsible also for the authorship) provide a considerable amount of the fun, and other big players in the cast are Bly Miller and Jack Gillam, these very able principals being efficiently supported by Will Leslie, Kitty Lovaine, Dora Hamilton, Fred Gratton, Jos. Dodds, and the Ten Malverns.

RUSHOLME THEATRE.—G. M., Mr. Arthur W. Belt.—The New Manchester Repertory Company are finding pleasant scope for their talents here in the entertaining Barrie comedy "What Every Woman Knows."

PALACE.—M. D., Mr. Alan Young; M. & Sec., Mr. Jesse Hewitt; Asst. M., Mr. Douglas Bush; Mus. D., Mr. Thos. Wrathmall.—A welcome return visit of that delightful play "Lilac Time" is the attraction here for one week, performed once nightly. The cast is excellent all round, and includes Frederick Blamey, Rose Hignell, Lionel Victor, Maria Minetti, Arthur Hosking, Mina Greene, Henry Raymond, Lilian Underwood, Nan Liddle, Lydia Martin, and others.

HIPPODROME. — M. D., Sir Oswald Stoll; R. M., Mr. Bertram Iles; Asst. M., Mr. H. Hodgkinson; Mus. D., Mr. Alfred Haines.—Owing to great success the new musical play "Tilly" is retained here for a second week.

NOTTINGHAM.

ROYAL.—M. D., Mr. R. H. Gillespie; R. M., Mr. C. B. Fountaine.—Mr. Gerald Ames is appearing here in Frederick Lonsdale's drama "The Fake." Large audiences thoroughly appreciate the finely drawn situations and acting. Mr. Ames himself gives an excellent performance as the hero, who kills a drug-sodden husband in order to win happiness for the wife, and Miss June Millicent is pathetic as the wife, and Mr. Fernley-Bisshop expressive as the dipsomaniac. Miss Nora Nicholson and Mr. Leveson-Lane also do well.

THE EMPIRE. — M. D., Mr. R. H. Gillespie; R. M., Mr. C. B. Fountaine; A. M., Mr. Fred Poulter.—George Mozart is seen as the hero in an uproarious farce, "The Daredevil."

HIPPODROME.—M. D.'s, Messrs. W. Sley and T. A. Edwardes; R. M., Mr. F. Dudman Bromwich.—"The Gipsy Princess" is on its third visit to Nottingham. A delightful actress and vocalist is Miss Desiree Ellinger, the Beecham opera singer, and audiences are quick to show their enthusiasm.

SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont; A. M., Mr. T. C. Hickson.—Sir John Martin Harvey, supported by a clever company, is paying a welcome visit here, opening on Monday night with "The Only Way," in which Sir John plays his original part of Sydney Carton and Miss N. de Silva (Lady Harvey) Mimi. Other plays given during the week are "David Garrick," a special revival of "Richard III," and "The Corsican Brothers." The cast includes Messrs. Gordon McLeod, Eugene Wellesley, Harold Carton, John Burton, Albert E. Raynor, Misses Marie Linden, Elana Aherne, Mary Gray, and Enid Clark.

THEATRE ROYAL.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont; A. M., Mr. Maurice Mahony.—Mr. Graham Moffat's Scottish comedy "Bunty Pulls the Strings" is presented twice nightly by an excellent company, with Miss Jean Clyde as Bunty and Mr. J. C. Wilton as Tammas.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Arthur H. Williams; Asst. M., Mr. A. E. Story; Mus. D., Mr. Bernard A. Hannah.—Mr. Tom Arnold presents the attractive revue "All in Favour," in which the versatile and clever comedian Frederick Bentley is the principal purveyor of mirth, well supported by Stephen Adeson, Frank Howard, Fred Tripp, Kitty Franklyn, Mabel Lambeth, Florence Helm, and the Mostyn Quartette. The Lawrence Tiller Troupe is a very popular feature. Rolf Slater, the popular comedian, in new burlesques, is an added attraction.

HIPPODROME, LTD.—R. M., Mr. H. C. Savage; Asst. M., Mr. Leonard P. Wright; Mus. D., Mr. W. Bingley.—The "Sheffield and District Grand Opera Society" are giving performances of "Carmen" and "Daughter of the Regiment" during the week, with Dr. J. Frederick Staton as musical Director.

At H.M. Theatre, ABERDEEN, Miss Peggy O'Neil's first visit as Babbie in "The Little Minister," is drawing good audiences. The Palace has a variety programme, featuring the Great Little Hackenschmidt and the Mystic Saxbys; and at the Tivoli the revue, "London to New York," holds the boards.

At the Hippodrome, ACCRINGTON, Mr. Thos. F. Convery presents the revue, "On the Dole," to capital houses. The cast includes Sandy Daw, Joe Hudson, Jack Cranston, Tom MacGregor, Tom Hulme, Sophie Forrest, Gladys Davies, and Gladys Bell. At the Princes, Mae Busch, in "Name the Man," is the attraction.

At the Theatre Royal, BARRY DOCK, are Teddy Bonita (dancing act), Popham (character impersonator), and pictures.

"It Pays to Advertise" is at the Theatre Royal, BATH, and in the company are Louise Randle Ayrton, Kathie Lyn, Frederick Lord, Charlton Hutchinson, and Clifford Manley. At the Palace the variety bill is headed by the Haden Herbert Four (entertainers); Leslie Weston, the interrupting humorist; Nora Bancroft (a Bath pantomime favourite), in songs, assisted by Betty Cameron at the piano; Dunn and Dee, comedians; The Monzos, cyclists; Johnny Fuller, in his "cat" speciality; and The Vedras, in antics on a table. At the Pump Room Lydia Kyasht and her ballet are paying a welcome return visit.

At Grand Opera House, BELFAST, Robert Courtneidge's company present the musical play, "Catherine." Arthur Sinclair and company are starring at Royal Hippodrome in farce, "McFee." St. Just and Higgins, the smart comedy duo, are paying a return visit; and Harry Taft is always welcome. Revue at the Empire is represented by "The Sun Bathers," starring Vaser and Ramsey, who are supported by a capital company. Vaudeville at the Gaiety is sustained by Harold Forbes and Teddy Dunbar; Billy Bristow, vocal and dancing entertainer; and Tom Taylor, comedian.

At the Theatre Royal, BLACKBURN, Robert Courtneidge presents "So This Is London," an excellent company including Messrs. Charles Cantley and T. W. Ellwanger. The play is preceded by Helen Mar, "The Story Teller." The Great Carmo provides the entertainment "Magical Moments" at the Palace Theatre. Dalban, the illusionist, heads the variety bill at the Prince's Theatre, and is supported by Sylvia Toye, Clement Minns, Jose El Kama, Ormonde and Lora, Luke Lively, Robling, and Mlle. Edith Rona.

Dennis Neilson-Terry and Mary Glynne are appearing at the BLACKPOOL Opera House in "The Honourable Mr. Tawnish," by Jeffery Farnol. "Patricia," the new musical comedy, is at the Grand Theatre. Dorothy Dickson, Cecily Debenham, Roy Byford, and Thomas Pauncefort are in leading rôles. The L. and Y. Old-Time Singers and "Radiana," the electric mystery, head the bill at the Palace.

At the BOSCOMBE Hippodrome the farcical revue "Love and Laughter." Presented by Mr. Tom Arnold, it has plenty of first-rate comedy. The authors, Edwin Lawrence and Con West, have provided a good plot with a strong romantic appeal. Heading the cast is George Jackley, who puts in some clever work. Elsie Coram proved a first-class vocalist, and Harold Farrar was also successful. Valuable support is given by Mamie Soutter, soubrette, and Vincent Lawson, Harold Clemence, and Grace Russell. The Lawrence Tiller Troupe and Premier Quartette.

At the Prince's, BRADFORD, Miss Phyllis Neilson-Terry is appearing in "Bella Donna"; at the Alhambra is "Mam'selle Kiki," with Miss Ella Retford in the lead; whilst at the Palace E. and B. Dillon present the revue "On the Bounce," featuring the Bouncing Dillons in their speciality act.

The attraction at the Theatre Royal, BRIGHTON, is "Six-Cylinder Love," with Miss Edna Best in the lead. Kid Lewis is at the Grand Theatre in F. D. Neil

(Continued on page 18.)

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6.30 THE NEW OXFORD. 9.0
ETHEL LEVEY. HARRY TATE. CRUIKSHANK. CARR LYNN. EDNA MAUDE. WE THREE. EVANS & PEREZ. THE KENNA BROS.

6.30 HOLBORN EMP. 9.0
HARRY TATE. J. W. RICKABY. THE WAGER. OWEN McGIVENEY. BILLY BENNETT. THE CHISHOLMS. RINGLE BROS. GEO. D'ALBERT. AUDREY KNIGHT. MAYNE & SHERIDAN. O'WRAY & O DARE.
EVERY AFTERNOON, at 2.30, commencing 3rd Novembe THE BRUCE WINSTON PLAYERS.

6.40 KILBURN EMPIRE 9.0
D. L. Keith (by arrangement with Harry Day) Presents "VISIONS."
Featuring— DICK EVANS, LE VOIE & MORAN, ELAINE ROSSLYN.

6.15 LEWISHAM HIP. 6.40
THE TRIX SISTERS. WILL FYFFE. MARY MAYFREN. NAUGHTON & GOLD. WILSON HALLETT. DOLLY ELSWORTHY. HARRY BEDFORD.

6.40 CAMBERWELL PL. 9.0
Harry Day Presents "RADIOS," An Electrical Revue. Featuring— GEORGE CLARKE and KITTY EMSON.

6.40 GRAND, Clapham J. 9.0
Firth-Shephard, Ltd., Present "THE HONEYMOON GIRL." Featuring— GEORGE CARNEY and BARBARA BABINGTON.

6.40 HAMMERSMITH PL. 9.0
M. KLIT-GAARDE Presents "THE 9 O'CLOCK REVUE." Including— HUGH RENE, E. ALBERT & GOLA BETTI, and M. KLIT-GAARDE.

6.40 ILFORD HIPPO. 9.0
Tom Arnold (For the Thea Productions) Presents "LOVE AND LAUGHTER." GEO. JACKLEY. VINCENT LAWSON. MAMIE SOUTTER.

6.40 SHOREDITCH OLY. 9.0
Tom Arnold (For the Thea Productions) Presents "SEEING LIFE." Featuring— EDWIN LAWRENCE and ALICE WATTS.

6.30 CROYDON EMPIRE 8.45
NAUGHTON & GOLD. VERA WOOTTON. DORIS ASHTON. HERBERT LA MARTINE. ALAN RAINE. HAL WRIGHT. ALDOR TRIO. BILLY SIMPSON.

6.40 ISLINGTON EMPIRE 9.0
THE LONDON BAND. JAY LAURIER. JOHNSON CLARK. FRED CURRAN. HERBERT LEE. MIHIL JOHNSON SISTERS.

6.40 POPLAR HIPPO. 9.0
Ennel Fox, Ltd., Presents "NELLY DEAN," A Norman Lee Show. Starring GERTIE GITANA and full Company.

6.40 WILLESDEN HIP. 9.0
METRO GNOMES BAND. FRED. RUSSELL. DERRA DE MORODA. HARRY CHAMPION. ERNIE ROMA. WILLIE GARDNER. DIXIE WOODS.

6.40 ROTHERHITHE HIPPO. 9.0
The East London Players (Direction, Miss Dorothy Mullord) Present— "THE SHEIK AND THE WOMAN."

6.40 COLLINS'S. 9.0
The North London Players (Direction, Miss Dorothy Mullord) Present— "MOTHS."

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FORGIVE and FORGET
THOSE WHO DANCE
SORRY! OH! ITS QUAITE ALRIGHT
I CAN'T HELP LOVING THAT GIRL
THE WONDER OF YOUR EYES
SHEILA

NEXT WEEK'S CALLS.

MONDAY, OCTOBER 27, 1924.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR NOVEMBER 17 NOW DUE.

ALBANY WARD THEATRES.

NOTE.—Rehearsal at all theatres at 1 p.m. with the exception of the Jubilee Hall, Weymouth, which is at 12 o'clock.

JERSEY ALHAMBRA. — Strong and Deere.

JERSEY OPERA HOUSE.—"Tons of Fun" (five days).

SALISBURY PALACE.—"Carnival."

TROWBRIDGE PALACE.—"The Midnight Wedding," Oct. 30, 31, and Nov. 1.

WEYMOUTH JUBILEE HALL.—"The Hunchback of Notre Dame" (film).

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Alma Le Dare.

HAMILTON HIPPODROME (rehearsal, 1).—A. D. Robbins, Hill and Dale, Five Bombays, Macduff and Jermyn, Dave Bruce.

IPSWICH HIPPODROME (rehearsal, 11.30). — Western Productions present "Pledges."

IPSWICH LYCEUM THEATRE. — "Peg o' My Heart."

NORWICH HIPPODROME (rehearsal, 2).—Fred D. Neilson presents "Unemployed."

NORWICH THEATRE ROYAL. — "Brown Sugar."

PAISLEY RINK PALACE (rehearsal, 12).—Pringle and Alma, Musicus, Maxwell and Melrose.

PAISLEY THEATRE.—"A Woman of Paris."

BROADHEAD CIRCUIT.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—Fred Groves and Harold Lloyd present "The Underdog."

ASHTON-UNDER-LYNE PAVILION THEATRE.—La Melba Four, Pictures, Marcus.

BURY HIPPODROME.—The Broadhead Players present "The Maid of the Mill."

ECCLES CROWN THEATRE. — The Broadhead Players present "The Cotton Spinner."

LIVERPOOL PAVILION THEATRE.—Jack B. Taylor presents "Wild Oats."

MANCHESTER EMPRESS THEATRE.—Picture Entertainment.

MANCHESTER HULME HIPPODROME.—Mr. Ernie Lotinga presents "House Full" Revue.

MANCHESTER JUNCTION THEATRE.—Dave Godfrey, Pictures, Tom Barrasford.

MANCHESTER KING'S THEATRE.—Miss Hilda Stewart presents "Has a Wife the Right?"

MANCHESTER METROPOLE THEATRE.—The A. W. Productions present "Homes for Heroes" Revue.

MANCHESTER OSBORNE THEATRE.—The Broadhead Players present "The Kingdom of Love."

MANCHESTER QUEEN'S PARK HIPPODROME.—Haig and Escoe, Percy Honri, Dan Leno, jun., May Sherrard, W. C. Barnes, Three Argentas, Annie Rooney, Three Athos, Jimmy Jewel and Co.

MORECAMBE WINTER GARDENS.—Picture Entertainment.

PRESTON PALACE THEATRE.—Picture Entertainment.

PRESTON ROYAL HIPPODROME.—Jazon and Montgomery present "On the Panel" Revue.

SALFORD ROYAL HIPPODROME.—Gillin and Borgstrom, Pictures, Walter Haig.

KENNEDY'S THEATRES.

DUDLEY OPERA HOUSE (rehearsal, 12).—The Six Bros. Luck present "Forbidden Fruit."

WEST BROMWICH EMPIRE.—Special film, "The Fall of an Empress."

WEST BROMWICH THEATRE ROYAL (rehearsal, 12).—Mike Madden, Revue, "Miss Chic of Chicago."

LONDON SYNDICATE HALLS.

(See page 17.)

LONDON THEATRES OF VARIETIES, LTD.

(See page 13.)

MACNAGHTEN CIRCUIT.

(Rehearsal at all halls at 12 o'clock.)

BLACKBURN.—Jackson Owen's "Episodes."

BRADFORD.—Cambridge Productions' "Rent Free."

BURNLEY.—Ruby Kimberley and J. Tully's "Queen of the Cabaret."

CARLISLE. — Creation Productions' "Creations."

HALIFAX.—Lew Lake's "Splinters."

HUDDERSFIELD. — G. E. Williams' "Crisps."

LEICESTER.—Company as booked.

SOUTHAMPTON. — P. M. Turner's "Globe Trot."

WARRINGTON.—Franklin Productions' "Capital and Labour."

NORTHERN THEATRES COMPANY.

BLACKBURN THEATRE ROYAL.—Billie Norwood in "The Return of Sherlock Holmes."

BURY THEATRE ROYAL. — George Gregory in "The Dancing Barber."

DEWSBURY THEATRE ROYAL.—"The Bat."

HALIFAX GRAND THEATRE. — Astley's Big Stage Circus.

HALIFAX THEATRE ROYAL.—Robert Courtneidge presents "The Last Waltz."

HUDDERSFIELD HIPPODROME. — Clara Coverdale's "Ten to One On."

HUDDERSFIELD PICTURE HOUSE.—Pictures.

ROCHDALE PALACE THEATRE. — Pictures.

ROCHDALE THEATRE ROYAL.—Walls and Henson present "It Pays to Advertise."

MOSS' EMPIRES.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—De Biere, Harry Thurston, Wal Langtry, Chas. Ulric, the Two Le Bergs, the Two Babs, Charlie Poley and Partner.

BIRMINGHAM GRAND (rehearsal, 1).—"Our Liz." Cast includes Renee Reel and Jack Barty.

BRADFORD ALHAMBRA (rehearsal, 2.15).—John Lester presents "Hollywood Follies." Cast includes Harry and Burton Lester.

CARDIFF EMPIRE (rehearsal, 1).—Dorothy Ward, Shaun Glenville, Stanley Kirkby and Harry Hudson, Johnny Clark and company, Bruce Green, Clay Keyes, Madge (Kiddy) Kennedy.

EDINBURGH EMPIRE (rehearsal, 12).—Julian Wylie presents "Mr. Tickle, M.P." Cast includes George Bass.

FINSBURY PARK EMPIRE (rehearsal, 1).—Herbert Darnley presents "Joan All Alone." Cast includes Fred Kitchen and Daisy James.

GATESHEAD EMPIRE (rehearsal, 1).—"The Lure."

GLASGOW ALHAMBRA (rehearsal, 11).—"The Lie."

GLASGOW COLISEUM (rehearsal, 11).—The great film, "The Hunchback of Notre Dame."

GLASGOW EMPIRE (rehearsal, 11).—Mona Vivian, Power and Bendon, Lalla Selbini, the Melvilles, Leslie B. Strange, Two Convivial Millionaires.

HANLEY GRAND THEATRE (rehearsal, 1.30).—Harry Norris presents "Scotch and Polly." Cast includes Tommy Lorne.

HULL PALACE (rehearsal, 1).—Samson, Robb Wilton, Tucker, Ernie Mayne, Peggy Rose and Harry Budd, Keith and Joan Dingley, Sammy Shields.

LEEDS EMPIRE (rehearsal, 1). — Tom Arnold presents "The Melody Box." Cast includes Elsie Bower and Freddie Forbes.

LIVERPOOL OLYMPIA (rehearsal, 1).—Macdonald and Young present "The Maid of the Montains."

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present Julian Wylie's "Leap Year."

MANCHESTER PALACE THEATRE (rehearsal, 11).—T. F. Dawe presents "Mam'zelle Kiki." Cast includes Ella Retford.

NEWCASTLE EMPIRE (rehearsal, 1).—Francis Laidler presents "The Roundabout." Cast includes Gwladys Stanley and Tom D. Newell.

NEW CROSS EMPIRE (rehearsal, 1).—Archie Pitt presents "Mr. Tower of London." Cast includes Gracie Fields and Archie Pitt.

NEWPORT EMPIRE (rehearsal, 1).—"A Week in a Night." Cast includes Sam Mayo.

NOTTINGHAM EMPIRE (rehearsal, 1).—Harry Day presents "Mirrors." Cast includes Jim Jessiman.

NOTTINGHAM THEATRE ROYAL (rehearsal, 12).—Messrs. Daniel Mayer Co., Ltd., present "Havoc."

PRESTON EMPIRE (rehearsal, 11).—Lee White and Clay Smith in "Vogues of 1924."

SALFORD PALACE THEATRE (rehearsal, 10.30).—"Sixes and Sevens."

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—George Lee, Archie Goodall, Jay Whidden, Ella Shields.

SOUTH SHIELDS EMPIRE (rehearsal, 1).—"The Officers' Mess."

SHEFFIELD EMPIRE (rehearsal, 1).—Bruce Bairnsfather presents "Ullo." Cast includes Johnny Danvers.

STRATFORD EMPIRE (rehearsal, 1).—The Two Rascals, Will Hay, The Femina Quartette, Fred Barnes, Rolf Slater, May Henderson, The Bells.

SUNDERLAND EMPIRE (rehearsal, 1).—Harry Day presents "Ideas." Cast includes Jack Clifford, Dan Young, and Isabelle Dillon.

SWANSEA EMPIRE (rehearsal, 2).—Coram and "Jerry," Jack Lane, O'Gorman Bros., Lillian Burgiss, Dirk and Anton, Vera Rudd, Elkins, Fay and Elkins.

VICTORIA PALACE (rehearsal, 11.30).—"Our Cabaret," Sybil Vane, "Our Palace Girls," Act Beautiful, Tom E. Hughes, The Anartos, Three Appalonas.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"Tons of Money."

STOLL TOUR.

(See page 17.)

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"The Family Circle."

BRIGHTON HIPPODROME (rehearsal, 12).—"Little Nellie Kelly."

LEEDS HIPPODROME (rehearsal, 12).—"On the Dole."

LIVERPOOL HIPPODROME (rehearsal, 12).—"Whispers."

NEWCASTLE HIPPODROME (rehearsal, 12).—"Our Nell."

PARIS ALHAMBRA (period commencing Oct. 31, 1924).—Little Tich, Ouvrard Fils, Haydn Wood and Dorothy Court, Astra Follies, Collette Betty, Enigma, Tom Rees, Morue, Rochez Monkeys, Harvard, Holt and Kendrick, Flying Winskills.

PORTSMOUTH HIPPODROME (rehearsal, 12).—"Scandals."

SHEFFIELD HIPPODROME (rehearsal, 12).—"The Dare-Devil."

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Love and Kisses."

SOUTHEND HIPPODROME (rehearsal, 12).—"The Rodeo Girl," Daisy Dormer.

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"Three Bags Full."

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—Mr. Jack Buchanan presents "Battling Butler."

ALDERSHOT.—ALFRED BERT'S MILITARY HALLS (rehearsal, 12 o'clock, at Stanhope Theatre).—Noel and Kay, Newman and Wynne, Astor and Astoria, Ossie Francis, Victoria Maitland, Edie Gray.

ASTON HIPPODROME (rehearsal, 12).—"Laughs and Ladies."

AYR PAVILION THEATRE (rehearsal, 1).—"Mary Rose."

BATH PALACE.—"British Made," Revue.

BLOOMSBURY CINEMA.—John Luxton.

BOURNEMOUTH "WESTOVER."—Hy. D. Adams.

COVENTRY HIPPODROME (rehearsal, 1).—"Jig-Saw."

EALING PALLADIUM (rehearsal, 12).—Bond Rowell, Nan Desmond and Jim Pellis.

EDINBURGH THEATRE ROYAL (rehearsal, 12).—"Red Hot" Revue.

EDMONTON EMPIRE (rehearsal, 12).—Frank E. Franks, in "The Times."

EXETER HIPPODROME.—Miss Muriel George and Mr. Ernest Butcher, Jaffa, Wensley and Dale, Florence Irving, Dick and Jim, Alf. Thomas.

GRANVILLE, WALHAM GREEN (rehearsal, 12).—Revue, "Lucky 13."

GREAT YARMOUTH HIPPODROME.—"Marguerite," Revue.

KEIGHLEY HIPPODROME (rehearsal, 12).—"Zip" Revue.

KINGSTON EMPIRE (rehearsal, 12.45).—Mr. Fred Karno presents "The Love Match."

LONDON, SHOREDITCH.—Harry Hebert, Jack Williams and Gracie Vicat, Nan C. Hearne, This and That, Jack Shields, Conrad's Pigeons, Sylvia, Harry Helmsley, Thelmina.

NORTHAMPTON NEW THEATRE.—"The Hunchback of Notre Dame" (film).

NOTTING HILL GATE, CORONET THEATRE (rehearsal, 12).—Frank Renard, Brady and Dunn.

PENGE EMPIRE (rehearsal, 12).—"The Lilies of the Field."

POPLAR QUEEN'S (rehearsal, 4).—Randolph Sutton in revue, "Spare Parts."

READING PALACE THEATRE.—"The Hold Up."

ST. ALBANS GRAND PALACE (rehearsal, 12).—Romani, Henry de Bray and Doris Hare, and Pictures.

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'MR. MANHATTAN."

Successful Revival at Chatham.

After an hiatus of some four years, Fred Duprez has revived his original character, "Mr. Manhatten," which opened at Sir Oswald Stoll's Chatham Empire before crowded audiences on Monday evening. Fred Duprez still continues to sing that old favourite, "All Dressed up and Nowhere to Go," which is not, however, absolutely true to fact, for has not the versatile American secured bookings for something like 24 weeks, which will take him up to the end of June, with "somewhere to go."?

This time Fred Duprez is in partnership with Harry X. Kaufman, by arrangement with George Grossmith and J. A. E. Malone. The production is an elaborate one. There are but two scenes—his London flat and the exterior of the Casino at Trouville. Here everything is bright; charming girls in the most delightful of creations pass before the eye with a phastasmagoria of colouring that is refreshing and exhilarating.

Mr. Duprez met with a very hearty reception. Here is a comedian who captures you right away; whose cheery, unruffled good humour can do nothing but make you like him. On Monday night he scored a great personal triumph in a rôle that fits him like the proverbial glove.

It is needless to dilate upon the plot, except to say that a series of strange circumstances place Mr. Manhattan and his happy-go-lucky set of friends in the most embarrassing of positions, and they have to cross the Channel to "la belle France" to get them straightened out. There are all the elements calculated to weave the meshes tighter and tighter—an unscrupulous valet, who has impersonated his master; a hefty operatic singer, jealous of his young wife; a Jekyll-Hyde intended father-in-law Manhattan fears, but on whom he turns the tables when he finds out the old roué's flirting proclivities. Everybody is in love, and in love with someone else, and things have reached such a pretty pass in Scene II that one wonders how they will all end!

"Mr. Manhattan" is far from being a one-man show. Mr. Duprez has rallied around him an excellent cast of principals and a pretty bevy of girls as chorus. Too much praise cannot be accorded these.

Kenneth Maclaine makes his début in musical comedy and does wonderfully well. He makes an ideal lead, his fine stage presence and voice being admirably adapted to the rôle of Bobby Washington (Manhattan's friend). Billie Moran as Odkin, the servant who is the cause of all the bother, is quite convincing in a rather difficult rôle; Fred Ring makes up well as the irate Sir Lewis Amery; and George Elliston makes the most of a low comedy part as Finker, a Secret Service agent. Special mention is deserving of Harry Frankiss as Hugo Casaro, for a deal is demanded of him, but he plays the fiery, jealous tenor singer to the life, and is exceedingly good in many of the more dramatic episodes. Tom Redmond is the taxi-driver who tells his fare "off" in song—a rather novel arrangement. Miss Hilda Hoyes is a charming Evie Amery. In the dialogues and musical excerpts with her Mr. Duprez scores heavily. Another delightful principal is Prue Temple as Lolotte (Casaro's wife). Lolotte quickly captures all hearts, and the same remark applies to Violet Gaynor, a lady in search of breach-of-promise notoriety, who finds a dupe in the sedate Baronet (Manhattan's prospective father-in-law). Then there is Florance Mathews as Mme. Nautier, the gay proprietress of the hotel in France, who is, with Mr. Duprez, responsible for quite a lot of the merriment which goes on in the second act when, being on bail on an unfounded charge, he is compelled to remain a prisoner at the hotel. It is here that Fred introduces his "All Dressed up and Nowhere to Go." On Monday night there was recall after recall, and on each occasion Mr. Duprez came forward to sing topical choruses.

Other members of the cast include Berenice Melford (who, by the way, is staging the dresses and ensembles), Misses Drucilla and Renee Hope, Lorraine Alina, Winfield, Westwood, Parker, Howie, Green, Lesayre, Kilgour, Webster, Cameron, Rean, Mortimer and Lenton. Mr. Percy Lewis makes an admirable musical conductor.

At the conclusion of the performance Mr. Duprez was called upon to say a few words, when he expressed his appreciation to his company for their united efforts which made the show run so smoothly. He also acknowledged the wonderful help given by the local manager, Mr. R. Cooper, and his able staff, and hoped that it would be possible to return to this house for the presentation of his next venture in the New Year.

Music Hall Ladies' Guild.

The committee of the Music Hall Ladies' Guild wish to thank Dr. and Mrs. Walford Bodie for £8, being a collection taken up at the Hippodrome Theatre, Eastbourne.

The committee wish to thank the managers of the various theatres for their courtesy, and we hope to announce the amounts collected at each hall next week.

The Bros. Webb are spending a few days in town after a lengthy and successful tour. They leave again next week for Berlin to commence another run of six months on the Continent.

"HAPPY."

At Worthing.

The new revue, "Happy," was given its initial performance at the Worthing Theatre Royal on Monday evening with a success that augured splendidly for the future of the production. It is being presented by Mr. Dick Ray, and is played by a company of clever artists. There are several scenes in this latest venture of Mr. Ray's, and one success so quickly follows on another that it is difficult to single them out. Miss Pat Burcott, a comedienne with an undoubted ability to entertain, did exceedingly well. Her musical numbers are right up to date. The principal comedian is Jack Sheppard, whose whimsicalities cannot fail to please, and very popular also was Ray's Brass Nine. These musicians play popular melodies in the most tuneful manner on the several occasions on which they appear. Vincent Hayden is a popular contributor, as is Nora Dawson and Nat Ford, while Eva Barnes' Dancing Girls are a well-trained troupe. Harry Jay is in charge of the musical side of the show.

CONCERT ARTISTS AT HOME.

Lady Guggisberg, better known, perhaps, to theatregoers as Miss Decima Moore, was the distinguished occupant of the chair at the second "At Home" of the Concert Artists' Association, at the St. George's Hall, on Sunday evening last. Lady Guggisberg, who was introduced by Mr. Bruce Smith, the well-known scenic artist, treated her audience to some vivacious reminiscences.

There was a long list of talented artists, who contributed to the programme. A special word of mention is, however, due to Miss Bertha Willmott, a comedienne who extracts every ounce of fun from her material; Mr. Frederick Groome, a ventriloquist who has the best technique we have seen for a long time, and Mr. Fred Curtis, an entertainer whose parodies on well-known songs are decidedly better than the usual run of such things. The well-known singer, Miss Constance Wentworth, who is a new member of the association, was in splendid voice, and had to respond to insistent demands for "more."

"Sahara."

A big Eastern song is always well-beloved of pantomime producers, and in his new production "Sahara," Horatio Nicholls has, if possible, excelled all previous triumphs. This beautiful song of desert love and romance has an alluring and attractive refrain, which will assuredly pervade all the principal productions at Christmas time, and is specially fitted for a song-scena in "Aladdin," "Dick Whittington," "Robinson Crusoe," "Puss-in-Boots," "Sinbad," "Forty Thieves," &c.

This song offers illimitable opportunities for elaborate stage production, and bids fair to rival in popularity that other big Eastern song-hit of the Wright firm, "Caravan," which was so universally successful in pantomime two seasons ago.

Chorus Girls' Competition.

Last Saturday, at the Kilburn Empire, Norman Lee held an open competition for chorus girl members of his various companies. The winner of the first prize is Miss Elsie Stanley, a member of the "Nelly Dean" Company. Miss Stanley has been engaged as a principal to play the part of "Buckshee" Loo in "Granny," which opens at the Kilburn Empire on Dec. 1. Ernie Mayne will also appear. The second winner is Miss Millie Haig, of "The Family Circle" Company. Miss Margaret Halstan, who is appearing in "The Family Circle," has offered to give Miss Haig free lessons in acting and voice production during her tour of the revue. Teresa Morgan, of the "Nelly Dean" Company, received special mention.

Evolution of Check Takers.

Twenty-seven years ago the first practical ticket issuing machine was placed on the market by The Accurate Check Taker, Ltd. Its success was instantaneous, and theatre managers saw in it something that was badly needed in the pay-box. Machines were immediately installed at Drury Lane, the Alhambra, the Savoy, and other famous theatres, and they are in use at these theatres to-day, and are working as efficiently as ever. To-day some 3,500 "Accurate" machines are installed in cinemas, theatres and music halls, paper tickets are eliminated, and the "Accurate" method of issuing tickets is claimed to be the most economical. The automatic register fitted to each machine is an infallible check on the cashier, and in this respect the machines are popular with Customs officials. Polished aluminium tickets, specially hardened, light and clean, are provided. An illustrated booklet, giving details of these ticket issuing machines may be obtained, without obligation, from The Accurate Check Taker, Ltd., 17-21, Tavistock-street, Covent Garden, W.C.2.

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ON THE ROAD.

NO CHARGE IS MADE FOR ANNOUNCEMENTS UNDER THIS HEADING. MANAGERS OF TOURING PLAYS, REVUES AND CONCERT PARTIES ARE INVITED TO FURNISH PARTICULARS OF THEIR TOURS FOR INSERTION.

PLAYS.

ANDERSON, J. GRANT, REP. CO.—Hippo., Burslem (season).
ARCHIE.—Oct. 20, Grand, Oldham; 27, Prince's, Bradford.
BACHELOR HUSBANDS.—Oct. 20, Artillery, Woolwich.
BAT, THE.—Oct. 20, O.H., Coventry; 27, T.R., Dewsbury.
BATTLING BUTLER.—Oct. 20, Reading; 27, Aldershot.
BAYNTON, HENRY.—Oct. 20 and 27, O.H., Manchester.
BEGGAR'S OPERA (F. H. FOWLER).—Oct. 20, Lyceum, Ipswich.
BEGGAR'S OPERA (LYRIC).—Oct. 20, County, Bedford; 27, Grand, Luton.
BELLA DONNA.—Oct. 20, Prince's, Bradford.
BELLE OF NEW YORK.—Oct. 20, Grand, Mansfield; 27, Grand, Leeds.
BENSON, SIR FRANK.—Oct. 20 and 27, Palladium, Llandudno.
BETTY.—Oct. 20, Keighley; 27, Bootle.
BETTY.—Oct. 20, T.R., Plymouth; 27, Grand, Southampton.
BLUEBEARD'S EIGHTH WIFE (RED).—Oct. 20, Grand, Swansea; 27, O.H., Dunfermline.
BLUEBEARD'S EIGHTH WIFE (BLUE).—Oct. 27, O.H., Burton-on-Trent.
BLUEBEARD'S EIGHTH WIFE (WHITE).—Oct. 20, Tivoli, Barrow-in-Furness.
BOURCHIER, ARTHUR. — Oct. 20, Lyceum, Edinburgh; 27, T.R., Newcastle.
BRITISH NATIONAL OPERA CO.—Oct. 20, T.R., Newcastle; 27, King's, Edinburgh.
BROADHEAD DRAMATIC CO.—Osborne, Manchester; Crown, Eccles; Hippo., Bury (stock season).
BUCKLEY, FRANK.—Oct. 20, Playhouse, Biggleswade.
CABARET GIRL.—Oct. 20, Empire, Penge; 27, Borough, Stratford.
CAMILLE.—Oct. 20, T.R., Aston.
CARL ROSA OPERA CO.—Oct. 20, O.H., Cork; and Grand, Southampton.
CARNIVAL.—Oct. 20, Grand, Derby; 27, Palace, Salisbury.
CAT AND CANARY.—Oct. 20, Harrogate; 27, Grantham (3), St. Albans (3).
CATHERINE.—Oct. 20, O.H., Belfast; 27, Prince's, Manchester.
CHALLENOR, BROMLEY. — Oct. 20, Royal, Inverness; 27, Victoria, Sunderland.
CHARLEY'S AUNT.—Oct. 20, New, Oxford; 27, O.H., Cheltenham.
CHARLEY'S AUNT.—Oct. 20, Amble; 21, 22, Corn Exchange, Alnwick.
COLLUSION.—Oct. 20, P.O.W., Birmingham.
COMPTON COMEDY CO. — Oct. 20, P.G.T., Folkestone; 27, D.P., Eastbourne.
DAREDEVIL.—Oct. 20, Empire, Nottingham; 27, Hippo., Sheffield.
DEANE, HAMILTON.—Oct. 20 and 27, O.H., Scarborough.
DENVILLE (ALFRED) REPERTOIRE COS. — Grand, Gravesend; Gaiety, Douglas; Arcadia, Doncaster; Arcadia, Colwyn Bay; Hippodrome, Chesterfield; Court, Wigan; T.R., Stockport; T.R., Ashton-under-Lyne; Grand, Halifax; T.R., Hanley; Hip., Margate; T.R., Bolton.
DIPLOMACY.—Oct. 20, Prince's, Bristol; 27, O.H., Leicester.
DOBELL, W.—Oct. 20, T.H., Galway (3).
DORAN, CHARLES.—Oct. 20, Playhouse, Cardiff.
D'OYLY CARTE OPERA CO.—Oct. 20, O.H., Cheltenham.
D'OYLY CARTE OPERA CO.—Oct. 20 and 27, Wimbledon T.
EADIE, DENNIS.—Oct. 20, Grand, Leeds.
EDGE O' BEYOND.—Oct. 20, Brixton.
ELIZA COMES TO STAY.—Oct. 20, T.R., Barnsley.
EYE OF SIVA. — Oct. 20, Pier, Eastbourne.
FAKE, THE (LEONARD LAWRENCE).—Oct. 20, Palace, Westcliff.
FAKE, THE.—Oct. 20, T.R., Nottingham; 27, T.R., Hanley.
FATAL WEDDING.—Oct. 20, Grand, Halifax; 27, Olympic, Coalville.
FORBES-ROBERTSON, FRANK.—Oct. 27, Regent London.
FRENCH LEAVE.—Oct. 20, Arcadia, Doncaster.
GABRIELLE.—Oct. 20, Gaiety, Dublin; 27, O.H., Belfast.
GIPSY PRINCESS, THE.—Oct. 20, Hippo., Nottingham.
GODWIN-HALLETT OPERA CO.—Oct. 20, Empire, Mountain Ash; 27, Borough, Abergavenny.
GREEN GODDESS. — Oct. 20, P.O.W., Grimsby; 27, Hippo., Golders Green.
HAPPY MARINER.—Oct. 20, H.M.T., Carlisle.
HAS A WIFE THE RIGHT?—Oct. 20, Victoria, Dundee.
HAVOC.—Oct. 20, King's, Edinburgh; 27, Royal, Nottingham.
HER TEMPORARY HUSBAND.—Oct. 20, T.R., Huddersfield; 27, Richmond.
HINDLE WAKES.—Oct. 20, Hippo., Seacombe.
HONOURABLE MR. TAWNISH.—Oct. 20, W.G., Blackpool; 27, T.R., York.
HOUSE FULL.—Oct. 20, Hippo., Preston.
IMPERIAL OPERA.—Oct. 20, Hippo., Stockton-on-Tees.
IN THE NEXT ROOM. — Oct. 20, T.R., Portsmouth; 27, T.R., Brighton.
IRENE.—Oct. 20, Empire, Swindon.
IT PAYS TO ADVERTISE (WHITE).—Oct. 20, Bath; 27, Coventry.
IT PAYS TO ADVERTISE (RED).—Oct. 20, Halifax; 27, Rochdale.
IT PAYS TO ADVERTISE (BLUE).—Oct. 20, Grand, Wolverhampton; 27, Court, Liverpool.
JOAN ALL ALONE.—Oct. 20, Empire, New Cross; 27, Empire, Finsbury Park.
JEFFERSONS, THE, and THE OPTIMISTS.—Oct. 20 and 27, Arcadia, Colwyn Bay.
KATINKA.—Oct. 20, Lyceum; Newport; 27, H.M., Walsall.
KATJA, THE DANCER.—Oct. 20, Prince's, Manchester; 27, Gaiety, Dublin.
LEES, HARRY.—Oct. 20, Miners', Accrington.
LIE, THE.—Oct. 20, Regent, London; 27, O.H., Blackpool.
LIE, THE (FRY).—Oct. 27, Royal, Norwich.
LILAC TIME.—Oct. 20, Palace, Manchester; 27, P.O.W., Birmingham.
LILIES OF THE FIELD.—Oct. 20, T.R., Windsor; 27, Empress, Penge.
LITTLE BIT OF FLUFF.—Oct. 20, T.R., Exeter; 27, Royal, Wolverhampton.
LITTLE MINISTER.—Oct. 20, H.M., Aberdeen.
LITTLE NELLIE KELLY.—Oct. 20, New, Cardiff; 27, Hippo., Brighton.
LOVE MATCH.—Oct. 20, Empire, Glasgow; 27, Empire, Kingston.
LURE, THE.—Oct. 20, Royal, Dewsbury; 27, Empire, Gateshead.
MACKEY, CHALMERS.—Oct. 20, Pavilion, Wishaw; 27, King's, Greenock.
MADAME POMPADOUR.—Oct. 20, T.R., Birmingham.
MADAME POMPADOUR (N.).—Oct. 20, O.H., Dudley.
MADAME POMPADOUR (S.).—Oct. 20, Royal, York.
MAM'ZELLE KIKI.—Oct. 20, Alhambra, Bradford; 27, Palace, Manchester.
MARLBOROUGHS, THE. — Oct. 20, King's, Glasgow.
MARSH, ALEXANDER.—Oct. 20, Pav., Rhyl; 27, H.M., Carlisle.
MARTIN HARVEY, SIR JOHN.—Oct. 20, Lyceum, Sheffield; 27, Prince's, Bristol.
MARY, MARY, QUITE CONTRARY. — Oct. 20, Royal, Hanley; 27, Grand, Croydon.
MARY ROSE.—Oct. 20, King's, Dundee; 27, Pavilion, Ayr.
MAXIM REPERTORY.—Oct. 20, Royal, Bedworth.
MERRY WIDOW.—Oct. 20, New, Cambridge.
MOFFATT-GRAHAM (NO. 1).—Oct. 20, O.H., Kirkcaldy.
MONSIEUR BEAUCAIRE.—Oct. 20, T.R., Glasgow; 27, Lyceum, Edinburgh.
MR. MANHATTAN.—Oct. 20, Empire, Chatham; 27, Palace, Oldham.
MRS. DANE'S DEFENCE.—Oct. 20, T.R., Bournemouth; 27, P.G., Folkestone.
NELLIE DEAN.—Oct. 20, Hippo., Willesden.
NOTHING BUT THE TRUTH.—Oct. 27, Grand, Lancaster.
OFFICERS' MESS.—Oct. 20, Empire, Sunderland.
O'MARA OPERA CO.—Oct. 20, Hippo., Rotherham; 27, Grand, Derby.
OUR BETTERS.—Oct. 20, Borough, Stratford; 27, Royal, Portsmouth.
OUR NELL.—Oct. 20, Alhambra, Glasgow.
OUTWARD BOUND.—Oct. 27, T.R., Plymouth.
OVER THE HILL. — Oct. 20, Chester-le-Street.
PATRICIA.—Oct. 20, Grand, Blackpool.
PATRICK CAMPBELL, MRS.—Oct. 20, King's, Hammersmith; 27, T.R., Bath.
PEG O' MY HEART.—Oct. 20, H.M., Walsall; 27, Ipswich.
PERI.—Oct. 20, Hippo., Huddersfield; 27, Empire, Preston.
PHYLLIS NEILSON-TERRY. — Oct. 20, Prince's, Bradford; 27, T.R., Leeds.
PICCADILLY PURITAN. — Oct. 20, Andover.
PINERO REPERTORY.—Oct. 20, Gaiety, Hastings; 27, T.R., Exeter.
PLAYTIME FOLLIES AND PIERROT AT PLAY.—Oct. 20 and 27, Tamarishes, Angmering.
POPULAR OPERA.—Oct. 20, Eden, Bishop Auckland.
PRINCESS'S OWN.—Oct. 20, Court, Warrington; 27, P.O.W., Rugby.
PRIVATE SECRETARY.—Oct. 20, T.R., Great Yarmouth.
QUAKER GIRL.—Oct. 20, Palace, Rawtenstall.
QUALITY STREET.—Oct. 20, T.R., Aldershot; 27, T.R., Chatham.
RAY AND MAYNE.—Stock season, Grand, Stockton.
RAYNOR REPERTORY CO.—Oct. 20 and 27, T.R., Leamington.
RETURN OF SHERLOCK HOLMES.—Oct. 20, Hippo., Newcastle.
RICHARD, HOW COULD YOU?—Oct. 20, Hippo., Wrexham.
RISING GENERATION.—Oct. 20, Reading; 27, Buxton.
ROMANCE.—Oct. 20, Pavilion, Ayr; 27, T.R., Glasgow.
SALLY.—Oct. 20, Hippo., Gloucester; 27, New, Crewe.
SIX-CYLINDER LOVE.—Oct. 20, Royal, Brighton.
SO THIS IS LONDON.—Oct. 20, Royal, Blackburn.
ST. GEORGE AND THE DRAGON.—Oct. 20, Hippo., Hulme.
STOP FLIRTING.—Oct. 20, O.H., Northampton; 27, T.R., Bournemouth.
SUN BATHERS.—Oct. 20, Empire, Belfast; 27, Olympia, Dublin.
TERRY, FRED.—Oct. 20, King's, Glasgow.
THREE BIRDS.—Oct. 20, Royal, Torquay.
TILLY.—Oct. 20, Hippo., Manchester.
TONI.—Oct. 20, Alhambra, Barnsley.
TONI.—Oct. 20, Court, Liverpool.
TONI.—Oct. 20, Newark (3), Grantham (3).
TONS OF MONEY. — Oct. 20, Theatre, Perth; 27, Empire, West Hartlepool.
TONS OF MONEY (BLUE).—Oct. 20, Preston; 27, Sheffield.
UNDER DOG, THE.—Oct. 20, Pav., Colwyn Bay; 27, Hippo., Ashton-under-Lyne.
UP IN MABEL'S ROOM.—Oct. 20, Grand, Luton.
WHIRLED INTO HAPPINESS.—Oct. 20, T.R., Chatham; 27, County, Bedford.
WHITE CARGO.—Oct. 20, O.H., Leicester; 27, T.R., Bolton.
WIDOW'S HUSBAND.—Oct. 27, Palace, Aberdeen.

REVUES.

AERIAL FLASHES. — Oct. 20, Royal, Stratford.
ALL IN FAVOUR.—Oct. 20, Empire, Sheffield; 27, Palace, Blackpool.
ALL VIM.—Oct. 20, Birmingham; 27, Southampton.
APRIL SHOWERS. — Oct. 20, Palace, Scunthorpe; 27, Tivoli, Hull.
BARNSTORMERS. — Oct. 20, Hippo., Birkenhead.
BILL OUT OF WORK.—Oct. 27, Empire, York.
BLUE BUTTERFLY.—Oct. 20, Shakespeare, Liverpool.
BY THE WAY.—Oct. 20, Hippo., Brighton.
CABARET GIRL.—Oct. 20, Hippo., Penge; 27, T.R., Stratford.
CASEY'S COURT.—Oct. 20, Palace, Oldham; 27, T.R., Hyde.
CREATIONS.—Oct. 20, Met., Glasgow; 27, Palace, Carlisle.
CRISPS.—Oct. 20, Hippo., St. Helens; 27, Palace, Huddersfield.
DASHES.—Oct. 27, New, Glossop.
DIPPY.—Oct. 20, West Bromwich; 27, Palace, Bordesley.
DON'T WORRY.—Oct. 20, Alhambra, Devonport; 27, Theatre, Wallsend.
EVENING NEWS.—Oct. 20, Palace, Warrington.
FAGS.—Oct. 20, Palace, Halifax.
FAMILY CIRCLE. — Oct. 20, Hippo., Southampton.
FLAMES.—Oct. 20, Empire, West Hartlepool.
FUN IN A CABARET.—Oct. 20, T.R., West Stanley; 27, Gaiety, Houghton-le-Spring.
GINGER.—Oct. 20, Empire, Chiswick.
GIVE IT UP.—Oct. 20, Palace, Pinxton.
GLOBE TROT, THE. — Oct. 20, South London Palace; 27, Southampton.
GOING SOME.—Oct. 20, Palace, Burnley; 27, Hippo., Wigan.
GOOD TIMES COMING.—Oct. 20, Col., Radcliffe.
GOODS, THE.—Oct. 20, Pav., Leicester; 27, Palace, Chatham.
GRUMBLES.—Oct. 20, Boro', Wallsend; 27, Tivoli, Barrow.
GUESS THE TITLE.—Oct. 27, Queen's, Castleford.
HAPPY DAYS.—Oct. 20, Empire, South Shields.
HELLO! BILL. — Oct. 20, Barnard's, Chatham; 27, Hippo., Dover.
HELLO! WEMBLEY. — Oct. 20, St. Julians, Guernsey (3).
HEY PRESTO.—Oct. 20, Alex., Stoke Newington; 27, T.R., Windsor.
HIGH HEELS AND STOCKINGS.—Oct. 20, Palace, Newcastle.
HIS LUCKY WIFE.—Oct. 20, Queen's, Castleford.
HOLD UP.—Oct. 20, Hippo., Liverpool.
HOLLYWOOD FOLLIES. — Oct. 20, Hippo., Derby; 27, Alhambra, Bradford.
HOMES FOR HEROES.—Oct. 20, King's, Manchester.
HONEYMOON GIRL.—Oct. 20, Olympia, Shoreditch; 27, Grand, Clapham.
HOT POT.—Oct. 20, Hippo., Aldershot; 27, Grand, Plymouth.
IDEAS.—Oct. 20, Northampton; 27, Sunderland.
IRISH AND PROUD OF IT.—Oct. 20, Empire, Ardwick.
JAZZLAND.—Oct. 20, Tivoli, Hull; 27, Alex., Birmingham.
JIG SAW.—Oct. 20, T.R., Darlington; 27, Hippo., Coventry.
KHAKI. — Oct. 20, Palace, Hammersmith; 27, Palace, Chelsea.
LITTLE MISS PUCK.—Oct. 20, King's, Southsea.
LOVE AND KISSES. — Oct. 20, Hippo., Southend.
LOVE AND LAUGHTER. — Oct. 20, Hippo., Boscombe.
LOVE LINKS.—Oct. 20, Royal, West Bromwich.
LUCKY 13.—Oct. 20, Col., Portsmouth; 27, Granville, Walham Green.
MARGUERITE.—Oct. 20, Royal, Smethwick.
ME AND MY GAL. — Oct. 20, Hippo., Hamilton.
MELODY BOX.—Oct. 20, Hippo., Lewisham.
MERRY MOMENTS. — Oct. 20, Royal, Blyth.
MIRRORS.—Oct. 20, Clapham; 27, Nottingham.
MR. TOWER OF LONDON.—Oct. 20, Hippo., Portsmouth.
NINE O'CLOCK REVUE.—Oct. 20, Empire, Kingston; 27, Palace, Hammersmith.
OCEANS OF JOY.—Oct. 20, O.H., Londonderry.
OH! DOLLY.—Oct. 27, Empire, Coldthorpe.
O.K.—Oct. 20, Royal, Jarrow.
ON THE BOUNCE. — Oct. 20, Palace, Bradford; 27, Royal, Chester.
ON THE DOLE (NO. 1).—Oct. 20, Empire, Newport.
ON THE NOD.—Oct. 20, Brighton Hall, Gorseinon.
ON THE PANEL.—Oct. 20, Hippo., Preston; 27, Hippo., Scunthorpe.
ON THE RUN.—Oct. 20, Palace, Walthamstow.
OUR LIZ (NO. 1).—Oct. 20, Palace, Salford; 27, Birmingham.
OUR LIZ.—Oct. 20, New, Port Talbot; 27, Hippo., Nuneaton.
PARADISE ALLEY.—Oct. 27, Col., Cheltenham.
PARISH RELIEF.—Oct. 20, Palace, Carlisle; 27, O.H., Workington.
PEEPS OF 1924.—Oct. 20, Dewsbury; 27, Warrington.
PINS AND NEEDLES.—Oct. 20, Hippo., Aston; 27, Empire, Swindon.
PLEDGES.—Oct. 20, Hippo., Norwich; 27, Hippo., Ipswich.
PLUM BLOSSOM.—Oct. 20, Hippo., Eastbourne.
PUPPETS.—Oct. 20, Hippo., Leeds; 27, Pavilion, Glasgow.
QUEEN OF THE CABARET.—Oct. 20, T.R., Crewe; 27, Palace, Burnley.
RADIOS.—Oct. 20, Kilburn; 27, Camberwell.
RATTLES.—Oct. 20, T.R., Lincoln; 27, Palace, East Ham.
REAL STUFF, THE.—Oct. 20, Empire, Woolwich; 27, Hippo., Eastbourne.
RED HOT.—Oct. 20, Grand, Falkirk; 27, T.R., Edinburgh.
RING IN.—Oct. 20, Empress, Brixton; 27, Metropolitan, W.
RISK IT.—Oct. 20, Palace, East Ham; 27, Palace, Watford.
ROUNDABOUT, THE.—Oct. 20, Empire, Edinburgh; 29, Empire, Newcastle.
RUMOURS OF 1924.—Oct. 20, Royal, Edinburgh; 27, Hippo., Derby.
SCANDALS OF 1924.—Oct. 20, Swansea; 27, Portsmouth.
SCOTCH BROTH.—Oct. 20, Pav., Clydebank; 27, Victoria, Dundee.
SEEING LIFE.—Oct. 20, Empire, Stratford.
SERVED HOT.—Oct. 20, Attercliffe.
SHAVINGS.—Oct. 20, Empire, Middlesbrough; 27, Palace, Grimsby.
SIDE SHOW.—Oct. 20, Palace, Plymouth.
SIGN ON.—Oct. 27, T.R., Windsor.
SNACKS.—Oct. 20, Hippo., Rochdale; 27, Hippo., Stockport.
SOME COCKTAIL.—Oct. 20, Empire, Harrogate; 27, Met., Glasgow.
SPARE PARTS. — Oct. 20, Grand, Plymouth.
SPLINTERS.—Oct. 20, Palace, Huddersfield; 27, Palace, Halifax.
SUN BATHERS.—Oct. 20, Empire, Belfast.
TEN TO ONE ON.—Oct. 20, Alex., Birmingham; 27, Hippo., Huddersfield.
THERE YOU ARE, THEN. — Oct. 20, Hippo., Poplar.
THREE BAGS FULL.—Oct. 20, Hippo., Lowestoft.
TIMES, THE.—Oct. 20, Hippo., Wolverhampton.
TONS OF FUN.—Oct. 20, Jubilee Hall, Weymouth.
TRIP TO PARIS.—Oct. 20, Hippo., Gt. Yarmouth.
TRUMPS.—Oct. 20, Empire, Alexandria.
'ULLO.—Oct. 20, Grand, Hanley.
UP THE RIVER.—Oct. 20, Metropolitan, W.
VANITIES.—Oct. 20, Hippo., St. Helens.
VISIONS.—Oct. 20, Burnley; 27, Kilburn.
VOGUES OF 1924.—Oct. 24, Pav., Glasgow; 27 Hippo., Nottingham.
WAKE UP.—Oct. 20, Empire, York; 27, Palace, Scunthorpe.
WHAT HO!—Oct. 20, Royal, Darwen.
WHITE HEATHER.—Oct. 20, Met., Manchester; 27, T.R., Smethwick.
WILD OATS.—Oct. 20, Queen's Park H., Manchester.
WINNERS OF 1924.—Oct. 20, Hippo., Ipswich; 27, Palace, Maidstone.
ZIP.—Oct. 20, Palace, Chelsea.

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George Duller and his wife, Mrs. Charles Langlands, Victor Smythe, and many other Epsom notabilities figure in a series of British films entitled "Hints on Horsemanship," which have just been completed by Geoffrey Benstead, an ex-officer of Hussars. British and Italian officers, N.C.O.s, and men show the Army style, and Maude Wulff, a well-known Continental equestrienne, demonstrates circus methods. Germaine de Vaux, a popular West Indian horsewoman, also features prominently in the films, which will shortly be seen in London.

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Barker and Wynne found "I Hate to Lose You" a great winner at the New Cross Empire last week. Although this number is among the lesser known of our big selection, it is none the less a charming composition, as the above-named popular duo have proved to their own satisfaction.

Tom Fagan, the clever card manipulator, "tricks" to the delightful strains of Feldman's fine valse number, "On the Blue Lagoon." Mr. Fagan is a wise judge, for there is nothing that so helps an illusionist to make a good impression as his musical accompaniment. "On the Blue Lagoon" is a great favourite.

"Dancin' Dan" and "Dancin' Fool" are the two excellent Feldman numbers at present being featured successfully by the Dennis Three in their smart little act.

"British Made" is a sparkling revue, and the British Syncopated Orchestra, starring therein, are enthusiastic supporters of the Feldman policy. "California, Here I Come," and "Say It With a Ukulele," are their biggest numbers, and we are not surprised to hear it.

The "Evening News" company have had a highly successful Scottish tour, and Don. Reid, the popular baritone of the company, reports that the great ballad, "Ten Thousand Years" was a decided success. In the same show Florence Thurston and Paul Zaharoff work "Maybe" with great success. Both numbers are Feldmans, and big favourites everywhere.

"More" and "I'm Gonna Bring a Watermelon" have just been introduced into Norman Carrol's act, and his success with same has been instantaneous.

An entire scene in Percy W. Abernethy's new revue, "What'll I Do?" produced this week, is devoted to the featuring of "California, Here I Come." This fine number from the House of Hits is admirably worked by Kitty Scott.

"Maybe" is Lily Eyton's "big noise." This talented artist is appearing at the Devonport Hippodrome this week, where she has produced another Feldman hit, none other than the popular number, "In Love With Love."

"Happy Go Lucky," "Hugo," "California, Here I Come," and "In Love With Love," are four big Feldman favourites which will be featured in Lawrence and Parson's production, "The Jog-Trot," London's latest cabaret show. "In a Tent" will go in later on, we are informed.

Doris Daynes, who appears with "Risk It" revue, is scoring with "A Smile Will Go a Long, Long Way." The song is a great favourite with everybody.

Harry Slingsby's "Zip" company is practically an all-Feldmanist concern. Billy Caryll works "Hi, Tiddly Hi Ti Island," Dora Dolaro scores with "In Love With Love," Leonard Hawke is a ballad singer with an excellent number, "Ten Thousand Years," and the Yama Quartette make a big feature of "California, Here I Come." Even the "Ukulele" overture is Feldman's! "Goin' South" is the latest addition to this bright show.

The athletic Lombards, who are at present in Antwerp, introduce "Delaware" into their act. This popular vocal number is a decided asset to them, and they say it is an "enormous success."

Francis & Day.

As the pantomime season gets nearer the fact becomes more and more apparent that the firm's songs specially indicated as indispensable for this year's annuals will have a vogue fully in accord with the traditions of the house, and foremost among them are "Chili Bom Bom," "Shall I Have it Bobbed or Shingled?" "What'll I Do?" "When Lights are Low," "It Ain't Gonna Rain No Mo'," "Jog Along, Jasper," "Pottering Along," "I Love You," "Hum a Little Tune," and "June Night (Give Me a June Night, the Moonlight, and You)." It is noteworthy that Blaney and Farrar are continuing, in the second edition of "The Punch Bowl," at the Duke of York's, their success with several of the above-mentioned items, and in addition, are now scoring with yet another Francis & Day song—namely, "I Can't Get the One I Want."

At the Alexandra, Stoke Newington, Isobel Hemsley, in the magical revue "Hey, Presto!" is scoring a big hit with "Chili Bom Bom."

Writing from the Palace, Warrington, last week, concerning "When Lights are Low," Murray Yorke, manager for Geo. Sax, of "Going Some" Co., concluded his missive thus: "We are featuring the above number, and it is going enormously. I can safely predict that this number, if properly done, will be the biggest hit pantomime has known for some years." The item is sung in "Going Some" by Florence Froissant and J. F. M. Mores, and the show is this week at Burnley.

John Morris and Joy Vane, at the Playhouse, Galashiels, have been successful to degree with "It Ain't Gonna Rain No Mo'."

Barney O'Reilly, at the County, Bedford, is scoring with the new song, "Letty Malone," in "The Rodeo Girl."

"When Lights are Low" has this week registered a hit at the King's, Kilmarnock, Nat Goulding, of "Creations" Co., being the singer.

"When You Walked Out Someone Else Walked Right In" is among Dorrie Dene's admired songs at the Victoria Palace. Florence Helm is now among the artists singing this much-sought-after number.

"I'm Just Wild Over Dancing" has been successfully introduced into "Whispers" at the Opera House, Middlesbrough, this current week.

"When Lights are Low" now forms a prominent item among the songs in "Round the Town," this week at the Royal, Hyde, Cheshire.

Lawrence Wright Music Co.

Ella Shields is making her usual great success at the New Oxford this week with a full repertoire of Wright songs, including such big winners as "Why Did You Creep Into My Heart?" "Murphy, McCarthy, Maginty, and Maghee," and "I'm Not All There," all of which are received with wonderful acclaim.

Terry Wilson, in his fine new act at the Palace, Southampton, this week, has scored a wonderful success with "Kentucky, Sure as You're Born," a number which suits this polished artist to perfection, and is received with a perfect tornado of applause.

The Trix Sisters, who are at the Palace, Camberwell, this week, have two very big winners in "Hard-hearted Hannah" and "Boo-Hoo-Hoo!" numbers which fit them like the proverbial glove. Their success at Camberwell with these songs, if anything, transcends that which they achieved at Holborn Empire last week.

Santos Casani and José Lennard, in their demonstration of modern ballroom dancing, which was such a hit at the Empire, Leicester-square, are making their special test number "Kentucky, Sure As You're Born," which they feature at all their demonstrations, together with quite a number of other popular Wright hits.

The Auklands (Sam and Betty), English concertina artists, who are at East Ham this week, are making a tremendus success with "Pasadena," "Riley's Cowshed," and "Kentucky, Sure As You're Born," a big feature of their act being the warbling of the live canary which accompanies the playing of Betty.

Andrey Knight, who is making such a big hit at the Empire, Croydon, with "Louisville Lou," is producing some new Wright numbers in her fine act forthwith.

Peter Farman is going great guns in "Wet and Dry" revue at Tredegar this week with "Something to Remember You By," and that drollest of comedy ditties, "Our House Will Be All Right," which latter he will specially feature in pantomime this season.

The Bohemian Trio, with whom is Juliette Vedey, made a sensational success with "The Golden West" at Pontypridd, where this fine number, finely rendered, was encored again and again.

Malvina, the charming violiniste, is making a sensation at the Finsbury Park Empire, where she nightly plays a quintette of Wright successes, comprising "Kentucky, Sure As You're Born," "Hard-hearted Hannah," "Am I to Blame?" "Josephine," and "Sahara," with the very greatest success.

Rita Bernard scores a very big hit at the Queen's Hotel Cabaret with "Hard-hearted Hannah." She was specially engaged at the Piccadilly Follies, also, last week to do the same piquant number, which is her biggest success.

May and Keith are very successful at Finsbury Park Empire with "Kentucky, Sure As You're Born" and a couple of other big Wright hits, all of which go with a bang.

Worton David, Ltd.

The outlook this week with reference to the songs from the catalogue of the above-mentioned firm is absolutely A1. All numbers are proving immensely popular. The waltz ballad success "Sleepy Zuyder Zee" is being produced in a scena this week by that clever Dutch comedian Mr. Bert Terrell, at the Queen's Theatre, Poplar, and is proving a riot. Miss Belle Isobel is doing big with "The Plain Jane of the Family" at all her engagements. Miss May Stevens is this week scoring greatly with "The Plain Jane of the Family" and "He Played the Wedding March" at the Palace, Luton. This clever comedienne believes in adhering to the catalogue of Worton David, and has other numbers in preparation. Val Fenton is doing good with "Sleepy Zuyder Zee" and "Forgive and Forget," and at the Palace, Watford, this week, is doing bigger than ever.

Miss Jenny Golder has one of the firm's numbers in preparation for production, so also has that popular comedienne Miss Victoria Monks. Miss Dinkie Jeune is doing big with "How's Your Poor Old Feet?" and "I Like a Doughnut," both numbers proving great favourites at the Palace, Ramsgate. Miss Bessie Evans, soprano, is working with great success "Sleepy Zuyder Zee" and "Coming Thro' the Rye." Hargreaves, the Singing Vagabond, is still featuring with success "The Plain Jane of the Family." Mme. Zillah is doing big with "He Played the Wedding March." Miss Billie Bentley informs the firm that she is meeting with big success with "Mary" and "The Plain Jane of the Family." Randolph Sutton has just produced the new comedy number "Sorry! Oh! It's Quaite All Right" in the revue "Spare Parts." Miss Beatrice Allen continues to score with "The Plain Jane of the Family." Miss Mary Briggs scored a triumphant success with "Forgive and Forget" at the Grand, Halifax, and continues to work this at all her engagements. Thomson Roberts informs us that he is doing big with "How's Your Poor Old Feet?" and "The Plain Jane of the Family," also "Here He Is Again" at all his engagements. Miss Violet Victoria is creating great applause with the firm's numbers at the Trocadero, Blackpool. Miss Nellie James is working with success "I-a-Like-a-You, You-a-Like-a-Me," in the revue "Hello! Bill."

Sydney Parsons is doing tremendously with "How's Your Poor Old Feet?" "Only an Old, Rough Diamond," and "Sleepy Zuyder Zee" at all his engagements. Jack Sullivan is doing well with "Sleepy Zuyder Zee" and "The Plain Jane of the Family." Viva and Lulu have decided to include in their repertoire that fine comedy number "Sorry! Oh! It's Quaite All Right." The firm's numbers still continue to prove big favourites with all the leading London and provincial bands and also with the broadcasting bands. Mr. Ramon Newton, of the Savoy Havana Band, is making a feature of one or two of the firm's numbers, including "Why Did You Call Me Wonderful One," which he is using nightly at the Savoy Hotel, and also in all his broadcasting programmes.

Keith Prowse

"Why Did I Kiss That Girl?" is in great demand for panto., and has already been reserved for the Oxford Theatre. Will producers, managers, and artists wishing to feature "Why Did I Kiss That Girl?" communicate with the firm as early as possible, so that the song may be reserved for the town they are playing. Both Ella Shields and Daisy Wood are doing enormous with this number.

At Camberwell and Croydon, Daisy Dormer gains great applause for her original rendering of "Any Way the Wind Blows."

At Finsbury Park, Estelle Marks, of the Femina Quartette, successfully features "Just for a While." A special duet version for principal boy and principal girl has now been published for this.

John Luxton, "the singing vagabond," is heard to advantage with "The Great White Road" at the London Shoreditch.

Jennie Golder introduces "Za-Za," the outstanding number in the Folies Bergere in Paris, and is also making a special feature of "In the Evening" at the Victoria Palace this week.

Hettie Pickering writes from Sheffield:—"I featured 'Half a Moon' for the first time last Saturday, and as an encore put on 'Why Did I Kiss That Girl?' I think the fact that I received a return booking stands for their popularity."

A. Barrett Brandreth, baritone, reports:—"I am singing the 'Carrier's Courtship' at all my engagements; it is a sure winner, and never fails to gain a recall."

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Dates, LLEWELLYN JOHNS.
Address all communications to the Managing Director.

CALLS FOR OCTOBER 27, 1924.

THE LONDON COLISEUM.
Rehearsal at 10 a.m. for—
Company as booked.

STOLL PICTURE THEATRE, KINGSWAY (London Opera House).
Pictures and Varieties.

THE HACKNEY EMPIRE.
Rehearsal at 12 noon for—
Huxter Bros., Jack Edge, Jenny Golder, Californian Poppies, Coquelli, Leslie Weston, Dorothy McBlain.

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for—
"Irish and Proud of it."

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for—
Daisy Wood, Three Karreys, Harry Gunn, Jack Stocks, David Poole, Neil McKay, Jack Le Dair.

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for—
"Ginger."

EMPIRE THEATRE, CHATHAM.
Rehearsal at 2 p.m. for—
Company as booked.

And in association with the above—

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for—
The Fays, Barbette, Clarkson Rose, Fran Klint, Griffiths Bros., Ruby Sisters.

BEDMINSTER HIPPO.
Pictures and Varieties.

LEICESTER PALACE.
Rehearsal at 12 noon for—
"Fags."

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for—
"Tilly."

ARDWICK GREEN EMPIRE.
Rehearsal at 12.30 p.m. for—
Fyne and Hurley, Edith Faulkner, Novelli, Van Dock, Finlay Dunn.

THE ALHAMBRA, LONDON, W.C.
Rehearsal at 10 a.m. for—
Ann Codee, Two Bobs, Lily Morris, Jack Hylton Egbert Bros., Malvina, Barker and Wynne, Katrina and Joan, Jerez and Ford.

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

NOTE.—All sketches played at the above theatre must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least **20,** including **4** first Violin Parts, **2** second Violin Parts, separate 'Cello and Bass Parts, full Wood-Wind and Brass, Conductor. (Harp and Organ if required.)

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please state so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few artists.

ARTISTS' SCENERY & PROPERTIES must be fireproofed or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

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Monday, October 27, 1924.

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BRIXTON EMPRESS.
Rehearsal at 12 noon for—
D. & B. Productions to present "On the Run."

WALTHAMSTOW PALACE.
Rehearsal at 12 noon for—
Donald Keir to present "Up the River."

METROPOLITAN THEATRE.
Rehearsal at 12 noon for—
Harry Norris to present "Ring In."

CHELSEA PALACE.
Rehearsal at 12 noon for—
Ernie Lotinga to appear in and present "Khaki."

EAST HAM PALACE.
Rehearsal at 12 noon for—
Ida Crispi to appear in and present "Rattles."

WATFORD PALACE.
Rehearsal at 2.30 p.m. for—
J. Cummings to present "Risk It."

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VARIETY ARTISTS' BENEVOLENT FUND AND INSTITUTION.

WEEKLY REPORT.

Cost of maintenance of Benevolent Institution, about £52. Number of old artists residing there, 43 (ladies 11, men 32). Amount of weekly pensions, £56 17s. 9d. Number of pensioners, 94. Amount of grants, loans, fares, &c., £12 12s.

A new publication, "Song Writing for Profit (Standard Publishing Co., 203, Strand, W.C.2), fills a long-felt want. Many budding song writers who, either from location or inexperience, are not in touch with the methods and demands of London song publishers, will find much useful information in this book. Different types of songs and their chances of success, the construction of a song, detailing the essential points, and methods of marketing are clearly and concisely dealt with.

A full list of music publishers and gramophone recording companies is included. Altogether, the book, which is a handy size and in clear type, contains a wealth of information, and is well worth the modest half-crown asked.

FROM THE PROVINCES.

(Continued from page 13.)

on's latest revue "Another Winner." Dorothy Kennard's company is at the West Pier with "The Quaker Girl." "A Week-End" is at the Palace Pier; and "By the Way," the new André Charlot and Jack Hulbert revue, is at the Hippodrome. Cicely Courtneidge, Tod's Pounds, and others are in the cast.

At the Prince's Theatre, BRISTOL, Mr. Owen Nares' company is presenting "Diplomacy." There is an exceptionally fine cast, which includes Marie Polini and Ben Webster, Henry Crocker, Lola Duncan, Joan Pereira, Dino Galvani, Florence Doble, Dorothy Pidcock, Chas. Hickman, and others. At the Hippodrome the variety bill is headed by Whit Cunliffe, and Muriel George and Ernest Butcher in folk songs and comedy duets. Other turns are Van Dock, the Italian cartoonist; Stella Browne, The Cycling Brunettes, The Act Beautiful, featuring "Lillie," a pure white mare, and Harry Gunn, assisted by Marjorie Fitzallen. At the Empire the attraction is the revue "Tonics," with Jack Warman being chief comedian, ably assisted by Bert Arnold and strong cast. At the Little Theatre the repertory company is presenting "Doormats."

At the Empire, BURNLEY, Harry Day presents the revue "Visions." Dick Evans and Elaine Rosslyn are included in the excellent cast. George Sax's company is appearing at the Palace in the musical extravaganza "Going Some." The cast includes Eddie Emerson, Lee Jerome, and Amos Howard. "Plus Fours" is at the Victoria, staged by the St. James' Productions, Ltd., by special arrangement with Peggy O'Neil.

Henry Oscar and W. Edward Stirling, in conjunction with Ben Greet, present the Ben Greet Players in the plays of Shakespeare and old English comedies at the Opera House, BUXTON.

At the New Theatre, CAMBRIDGE, is the George Edwardes Daly's Theatre production, "The Merry Widow," with Fred Maguire, Bert Evremond, Vera Macdonald, Will Warde, jun., Phyllis Beadon, Trissie Stevley, Charles Sims, James Davis, and Jimmy Godden.

At Her Majesty's, CARLISLE, "The Happy Mariner" is being played by Mr. John Drennan's Co., the supporting cast including Miss Muriel Martin-Harvey and Edgar K. Bruce. "Parish Relief," with Jack Mayo, Jean Collins, and Clifford and Seamen is at the Palace.

At the Opera House, CORK, the Carl Rosa Opera Co. open their season with "Cavalleria Rusticana" and "Pagliacci." At the Pavilion is May Phillin in "The Temple of Venus."

At the Grand Theatre, DERBY, "Carnival" is presented (by arrangement with Matheson Lang) by Cecile Barclay and Rupert Lister, who appear with distinction as Simonetta and Silvio respectively. Roger Williams is excellent as the Count; and the rest of the parts are in good hands. John Lester's new production, "Hollywood Follies," proves a rare hit at the Hippodrome. Harry and Burton Lester, as lively as ever, head a company of fifty artists, including the Ten Cowboy Syncopators, and altogether this Anglo-American burlesque goes with great spirit from start to finish.

At the Hippodrome, DEVONPORT, the Great Raymond is the star turn, and his mysterious entertainment is both amusing and instructive. Other turns are Bert Watson, a really good comedian; Piero and Anita, a smart comedy duo; Lily Eyton, vocalist; and Litzka, with some delightful solos on the harp.

At the Theatre Royal, DEWSBURY, Messrs. George Owen and Landon Thomas present "The Lure." It is a most fascinating production, full of thrilling situations. At the Empire, Messrs. Slingsby and Jackson present "Peeps Into 1924," a revue full of excellent comedy and dancing. The cast includes Sam Rayne, Jack Browning, Cecila Orleans, Lily Bruce, Elsa Norman, Clement Childs, and Twelve English Dancers.

Albert de Courville's revue, "The Rainbow," is presented at the Grand Theatre, DONCASTER. The cast includes Douglas Ascot and Lola Raine. At Arcadia is "French Leave." The cast includes Frank Morrison, Frida Gerrard, Tom H. Sleigh, Oswald Griffiths.

Fred D. Neilson is presenting at the Royal Hippodrome, DOVER, the comedy burlesque, "Unemployed." At the King's Hall (pictures), Victor Martyn in comedy juggling acts is appearing.

A George Edwardes' company is producing "Madame Pompadour" at the DUDLEY Opera House.

At the King's Theatre, DUNDEE, Barrie's delightful "Mary Rose" pays a return visit, and is admirably played by Frederick Harrison's company. Lila Maravan makes an ideal Mary Rose; Nigel Clarke, in the parts of Harry and Simon Blake, plays well; Mabel Rees gives charm to the part of Mrs. Morland; Edmund Gordon is delightful as Cameron; Morland and Mr. Amy are satisfactorily undertaken by W. E. Langley and G. Edward Hall; while Frances Ruttledge imparts the appropriate uncanny atmosphere to her two scenes. The special music is well rendered by an augmented orchestra under the direction of Leslie Bridgewater. "Has a Wife the Right?" is being presented at the Victoria Theatre. The company of clever artists includes Hilda Stewart, D. J. Williams, Patrick Quill, John Melville, Iris Vandeleur, &c. Herbert Mansfield's repertoire company present the crook play, "The Third Man," at the Queen's Theatre. Mr. Mansfield gives a fine rendering of the part of Arthur Lawrence, M.P., and Jayne Grey, in the rôle of Gladys Lawrence, adds considerably to the success of the play. "Name the Man" is the leading feature at La Scala; and the Kinnaird has "Hoodman Blind" and "Plastigrams," the sensational film novelty.

At the Devonshire Park Theatre, EASTBOURNE, are the Macdona Players in Bernard Shaw Repertory. At the Pier Theatre George Manship and company present Sax Rohmer's "The Eye of Siva." At the Hippodrome is the musical comedy revue "Plum Blossom," with Billy Rowland. At the Winter Garden, Devonshire Park, are the Municipal Concerts, under Capt. H. G. Amers. The artists are Miss Ida Cooper, soprano; Mr. John Davies, violin; Mr. Will Kings, entertainer.

At the Lyceum, EDINBURGH, Bernstein's play "The Thief," is being performed by Mr. Arthur Bourchier and company. The part of Richard Chelford affords many opportunities to Mr. Bourchier for the display of his forceful, dramatic acting, and he handled the strong situations in a masterly manner. Miss Kyrle Bellew as Marise Chelford played with sincerity, charm, and emotion; Mr. James Carew was admirable as Raymond Leyton, and Miss Stella Patrick Campbell as Isobel Leyton, Mr. Walter Sands as Harry Leyton, and Mr. Alick Chumley as Mr. Protheroe completed an able cast. Mr. T. Elder Hearn presents the revue "Rumours of 1924" at the Royal. An excellent company, including Mr. Gus. Chevalier, Mr. Ernie Allen, Miss Lorna Ray, Miss May Rigby, Mr. Harry Stafford, Mr. Tony Forde, Mr. Arthur Kingsley, and Eva Barnes's The Wonder Kids, infused much humour into the piece, which was further enlivened by exhilarating dancing. At the King's the Daniel Mayer Company is seen in Mr. Harry Walls' drama, "Havoc," which contains many stirring scenes. The play is rendered with realistic effect by a cast which comprises Mr. Patrick Swands, Mr. George Rodney, Miss Athalie Davis, Miss Marguerite Cellier, Miss Eva Albanesi, Mr. Graham Baker, and Mr. Douglas Jeffries. "The Roundabout" at the Empire is a merry piece, and the last ounce of drollery is extracted from it by Mr. Tom D. Newell, Miss Gwladys Stanley, Miss Cissie Sullivan, Mr. Harold Payne, The Macnaughtons, John Tiller's London Palace Girls, and Francis Laidler's Sunbeams.

The musical comedy "Sally" is at the Hippodrome, GLOUCESTER, this week. Miss Ray Ralph is excellent as Sally, and Mr. Frank H. Dale as Constantine would be hard to beat. Mr. Chas. Cornock, a local man, is entrusted with the part of Blair Farquar and gets a capital reception. The remainder of the company is fully up to standard.

The attraction at the Tower Theatre, GOOLE, is the musical comedy "Muddles." Included in the cast are Kit Toms, Nina Dorna, Manon Trevor, Ralph Daly, May Foster, Geo. Finch and Babs, Sydney Wykford, Wood and Kenny, Guy Hallett, Fred Roma, and the Havana Girls.

At the King's Theatre, GREENOCK, Messrs. Fyfe and Fyfe present "The Rothesay Entertainers." The company includes Charlie Kemble, comedian; Robert Machray, baritone vocalist; Fred Davies, ventriloquist and sketch artist; Harry M. Millen, pianist and entertainer; Monty McVean, vocal comedian; May Milby, soubrette and sketch artist; Pauline Ross, comedienne and dancer; Daisy and Ella Carr, speciality dancers; Helen Glen Campbell, soprano vocalist; and Julian Ross, actor-vocalist.

"It Pays to Advertise" is being presented at the Theatre Royal, HALIFAX. The musical and dramatic play "The Fatal Wedding" occupies the stage at the Grand Theatre. At the Palace the Cranston-Heath production "Fags," a lightning revue, is the attraction.

The Pinero Repertory Company are at the Gaiety Theatre, HASTINGS, in "Dandy Dick," "The Magistrate," "The Notorious Mrs. Ebbsmith," and "Trelawney of the Wells." The cast includes Lewin Mannering and Edith Cartwright.

L.E.S. Productions present W. H. Edwards' revue "Brilliants" at the Theatre Royal, HEBBURN. The cast includes G. W. Mayfield, Ted E. Hill, The Edwards Trio, Clifton Dane, Syd Donovan, Argyle Pipers and Drummers, Geo. Trevelyan, Lily Montague, Alf. Edwards, Jack Tilley, Mme. Selwyn, and chorus of Beautiful Brilliants.

A special once-nightly week is taking place at the Hippodrome, HUDDERSFIELD, where Nevill Graham is presenting his comic opera, "Peri." The cast includes Sinclair Cotter, Colin Coop, Bernard Knowles, Zoe Corner, Ayala, Arthur Wynn, Frank A. Wood, Kathleen Brett, Christine Roy, and Margot O'Callaghan. An augmented orchestra is under the direction of the author, William Neale. At the Palace, Lew Lake's First Army show, "Les Rouges Et Noirs," in "Splinters," includes Hal Jones as Splinters, Reg. Stone as Phil, Eliot Makeham, Will B. Willby, Will Burns, Cecil Griffin, Harry Watson, C. Gordon Blackford, Jack Cottrell, Vivian Taylor, Frances Vale, Alfred Grant, Willie Gunn, Henri Harper, and Roy Byng.

At the IPSWICH Lyceum is "The Beggar's Opera." At the Hippodrome is Grahame Watson's revue, "Winners of 1924."

Mr. Geo. Morgan is presenting the revue "O.K." at the Theatre Royal, JARROW. The cast includes Chris Van Berne, Cora Lister, Millie Dixon, Four Steplites, The Morgan Merry Mascots, Bros. du Roche, Florrie Butler, Joan Dare, Len Wade, Pip Pawson, Dick Montague, and O.K. Girls.

At the KEIGHLEY Hippodrome Macdonald and Young present the musical comedy "Betty," with Mabel Churchman in the title-rôle.

At the Opera House, KIDDERMINSTER, Forbes Russell, by arrangement with Donald Calthrop, presents "Double or Quit." The cast includes Leonard Stephens, Stephen Wentworth, Harry Raymond, Norman Thompson, George Percy, Olive Jones, Muriel Johnston, Leila Hobson, Maude Edwards, and Forbes Russell. The piece is preceded by "Cut Off With a Shilling," played by Harry Raymond, George Percy, and Olive Jones.

Miss Ida Molesworth and Templer Powell present, by arrangement with Earl Carroll, "White Cargo," at the LEICESTER Royal Opera House. The three leading parts are played by Kathleen Boutall, Fred Wright, and Murray Carrington. At the Theatre Royal is "Home, Sweet Home," by the Frank Lindo company. Philip Yale Drew (Young Buffalo) as Fabian Ramano, and Marion Wakeford as Joan, give clever portrayals, ably supported by the remainder of the company. The variety bill at the Palace consists of Alba Tiberio, Clarkson Rose, Griffiths Bros. and Miss Lutie, Edith Faulkner, Daimler and Eadie, Novelli, and Les Augustines. At the Pavilion Jack Cromo presents his revue, "The Goods." Amongst the many members of this show are Joey Mitchell, Tommy Bourne, Monty Biggs, Ernest Hall, Dorothy Lawrie, Nellie Hinton, Molly Massey, Fred Hastings, and the Bessie Leslie Four. "Fighting Blood" is screened on the bioscope.

At the MARGATE Hippodrome the management open a winter season with Denville's Stock Company. The play for the first week is "Ben My Chree."

At the Gnoll Hall, NEATH, Dave Lock and Carrie Lomond appear in characteristic studies, assisted by their clever kiddie. At the Palace of Varieties is Lloyd Hamilton in "Killing Time," the comedian with the angelic face.

At the New Theatre, NORTHAMPTON, Harry Day presents the revue "Ideas." Jack Clifford is principal comedian, and makes all his points tell. Isabelle Dillon, the principal lady, is refreshing in her many numbers. Some melodious songs are also well rendered by Betty Maitland and Robert Maclachlan, and quaintly amusing is Dan Young. The instrumental items by Hazel Elliot and her Kandy Kids are cleverly executed; Bert Comerford and Melville Birley do well; and the Laurence Tiller Babes, Dorothy Hood, Edith Beverley, and an excellent chorus complete an interesting programme. "Stop Flirting" is at the Opera House. Geoffrey Saville, Mabel Harley, Phyllis Burke, Edward Dignon, Rex O'Malley, Dennis Brockbank, and H. P. Owen are all well cast, and some clever speciality dancing is given by Florence Bayfield and Gerald Seymour.

At the Theatre Royal, NORTH SHIELDS, the stock company is producing "A Warning to Women."

Reginald Fry and his company are paying a first visit to NORWICH with "The Lie." In addition to Mr. Fry, the cast includes Miss Mary Byron and Mr. Percy Foster. "Pledges," a Western Productions' revue, is at the Hippodrome, with Barney Laudo, Ivy Grant, and Brian O'Sullivan in the cast. The Norwich Players are giving seven performances of "The Critic"; De Moreno and the Kingsway Girls are at the Regent; and Douglas Moir and the Bale Troupe at the Thatched.

At the Grand Theatre, OLDHAM, "Archie" is being presented. At the head of the company are Maidie Andrews, Paddy Duprez, and Norman Griffin, supported by Hebe Bliss, Lennie Deane, Norah Henderson, Billie Fortescue, Marie Clavering, Eileen Bostock, Gaby Fay, and Henry Lytton, junr., and Walter Cross. "Casey's Court" is staged at the Palace. Will Murray is supported by Cathie Gunther, Lily Power, Fred O'Malley, Rivoli, Joe Aird, Roy Leo, Robins and Whalley, John Mooney, the Wee Fellow, and Albert Greenaway. At the Colosseum George Sax presents "Sixes and Sevens," with Nora Dale, Elsie Ayre, Edith O'Hara, Maisie Draper, Bruce Waine, Harry Dennis, Harry Dean, George Baines, and Jimmie Pullin.

At the New Theatre, OXFORD, Mrs. Brandon Thomas's company is paying a return visit with "Charley's Aunt." Mr. Richard Cooper is appearing as Lord Fancourt Babberley, Mr. Jevan Brandon Thomas as Jack Chesney, and Miss Nella Bartlett as the Aunt from Brazil. At the Playhouse the Oxford Players are inaugurating their term's work by presenting Bernard Shaw's "Candida," under the direction of Mr. J. B. Fagan. Amongst the Players are Mary Grey, Veronica Turleigh, Bertha Phillips, Virginia Isham, W. Earle Grey, John Gielguid, Herbert Lugg, &c.

At the Theatre Royal, PORTSMOUTH, is "In the Next Room," the detective play, produced by Mr. Basil Dean, and presented by Dee Cee Tours. The cast includes Gwynne Whitby, Haddon Mason, and Brian G. Powley. At the King's Theatre, Firth Shephard presents "Little Miss Puck," the cast including Madge White, John E. Coyle, and the Pukha Girls. At the Hippodrome, "Mr. Tower of London" is the attraction. The cast includes Gracie Fields, Winnie Bedford, Dolly Mountford, Archie Pitt, and the famous Tower of London dancers. At the Coliseum is "Lucky 13," the cast including "Pimple," Maud Grandley, Teddy Hart, Zena Carrol, Three Dancing K's, with Frank Paul and the Vanwycks in variety, completing the programme.

"The Rising Generation," which was played in READING with great success twelve months ago, is on a welcome return visit to the Royal County Theatre. "Battling Butler" is being presented by Jack Buchanan at the Palace Theatre, with Arthur Riscoe in the leading rôle. Jackie Coogan, in "Long Live the King," is the great attraction at the Vaudeville Electric Theatre.

"Outward Bound" is being presented at the Theatre Royal, ROCHDALE, by Messrs. F. Clive Ross and Stanley Lathbury's company. It combines dramatic interest with rich humour, and makes a powerful appeal to the audience. At the Royal Hippodrome the musical revue "Snacks" is being presented, with Sid Dooley as the chief comedian, while the Three O'Leary Girls and the Alexander Opera Singers added greatly to the enjoyment of the audience. The varieties at the Empire Hall are being presented, Thelma Hamilton, soprano.

At the Theatre Royal and Opera House, ST. HELENS, is Albert De Courville's revue "Vanities." The cast includes Syd Howard, Connie Browning, Phil Lester, Charles Hargreaves, Roy Cowl, Ivan Culver, Syd Sydney, Albert Wayne, Marjorie Stevens, Ivy Pole, and Molly Mackay. At the Hippodrome Mr. G. E. Williams presents "Crisps." The company includes Dan Rayner, Little Vera Kitchen, Lew Hedges, Ida Conroy, The Two Alberts, Mollie Caddock, Vera Granville, Percy Williams, Tom Dixon and Hal Ready, and The "Trocadera" Girls.

At the SALFORD Palace a welcome return visit is being paid by Mr. Tom Walls's company in "Our Liz." Included in the company are Renee Reel, Jack Barty, Leslie Hatton, Charles Paton, Violet Vaughan, &c. At the Royal Hippodrome George Pormby, jun., Harry Shields and Co. in "Bill's Derby Sweep," and pictures are the attractions.

At the Grand Opera House, SCARBOROUGH, Harry Warburton presents Hamilton Deane and Co. in "Raffles" and "Sherlock Holmes."

At the Theatre Royal, SMETHWICK, Mr. A. E. Miles and Miss Alice Maude present the revue "Marguerite." The cast includes Alice Maude, H. Ransome, J. W. Buchanan, E. Davis, A. Willis, W. Scott, J. A. Kavana, H. Stewart, Fred Bramwell, Daphne Grimshaw, and Edna Wilton. At the Empire are the Four Lovick Jewels and Lauri Howard, with pictures completing. At the Coliseum are Neil Regan, versatile vaudevillian; and Ted Judge, in a selection of chorus songs. Pictures conclude the bill.

At the Grand Theatre, SOUTHAMPTON, are the Royal Carl Rosa Opera Company in "The Tales of Hoffmann," "Daughter of the Regiment," "Madam Butterfly," "Faust," "Maritana," and "Il Trovatore." At the Palace the variety bill includes Nixon Grey, Jimmy Jewel in "Deliriums," Terry Wilson, the Dorinos, Sylvia, Joe Hastings and his ventri. loquacious friend, Freddy, and Eddie Beynon. At the Hippodrome, Charles Gulliver presents the revue, "The Family Circle," including Margaret Halstan and Chick Farr.

"The Tiger's Cub" is being played at the Ambassadors Theatre, SOUTHEND-ON-SEA, and "Love and Kisses" is at the Hippodrome. "The Fake" has been secured for the Palace Theatre, Westcliff-on-Sea.

At the Opera House, SOUTHPORT, the George Edwardes' company presents "Katza the Dancer." The cast includes Gene Gerrard, Joan Hay, Carl Brisson, Dolly King, J. H. Wakefield, and Bobbie Comber. At the Palladium the attraction is "The Dancing Barber," a musical burlesque, with George Gregory, Gwenda Williams, Ken Douglas, Jessie Preston, Gladys Steele, Alfred Fisher, Joe Baker, Alec Kennedy, Will Williams, and Josie Edmonds. At the Pavilion "Timbuctoo," a revue in eight scenes. In the cast are The Four K-Fpleys, Bert Hobbs, Eddie Foley, Dorothy Seitch, Lily Joy, Alf. Steele, Chris Rowlands, Frank Lambert, Bert Barton, and Nan Hillaby.

At the Albert Hall, STIRLING, is Cecil Barth's company in "Charley's Aunt." At the Alhambra, Miss José Brooks and company present "The Widow's Husband."

The Denville Stock Company is now in its twelfth week at the Royal, STOCKPORT, and is presenting "When the Heart is Young," with E. Hamilon Jordan and Violet Clare in chief characters. "On the Panel," Jazon and Montgomery's revue, is at the Hippodrome, with Tubby Turner, Albert Darnley, jun., Rosalie Hamilton, and Melville and Meta.

The Imperial Opera Co. are at STOCKTON Hippodome with a repertoire of popular operas comprising "Rigoletto," "Faust," "Daughter of the Regiment," "Il Trovatore," "Maritana," and "The Bohemian Girl." The company includes a number of talented artists.

SWINDON Empire stages "Irene" (Foster Productions), the cast including Ursula Hughes, Margery Caldicott, Nellie Dade, Claude Bailey, Noreena and Joan Feist, Clifford Barclay, Eunice Mann, Carlton Brough, Arthur J. Mayne, and Harry Ray. At the Electra Palace Rink and Central Cinemas "Gypsy Blood," "The Beloved Vagabond," and "Thundering Dawn" are screened respectively.

At the Theatre Royal, TORQUAY, Dr. Walford Bodie, in his well-known entertainment. At the Pavilion the picture season opens with "Southern Love," featuring Betty Blythe.

At the Theatre Royal, WINDSOR, Dee Cee Tours are presenting "The Lilies of the Field." Miss Beryl Sidney is excellent as Elizabeth, the vicar's daughter, and good work is done by Julian D'Albie as the Rev. John Head, Katharine Pole as Ann, his wife, Beatrice Egmont as Violet, Lilian Mason as Mrs. Rooke-Walter, Doris Sainsbury as Catherine, Eric Page as Barnaby Haddon, Eric Serle as Withers, W. Hyde White as Bryan Ropes, May Edward Saker as Lady Susan Rocker, and Beatrice Hearne as the servant.

Tom Walls and Leslie Henson, Ltd., in conjunction with Jack Waller and Herbert Clayton, present "It Pays to Advertise" at the Grand Theatre, WOLVERHAMPTON. At the Hippodrome, Frank E. Franks, supported by Janice Hart, Jean Boyne, and Frank O'Brien, appears in "The Times"; and the attraction at the Theatre Royal is Norman Lee's revue "Rent Free," featuring Fred Woolgast, Stanley Arthur, Betty Warren, and Mary Neil.

At the Theatre Royal, YORK, "Madame Pompadour" is being played, with Arthur Lucas and Doreen Langton in prominent parts.

ORCHESTRAL ITEMS.

LAWRENCE WRIGHT MUSIC CO.

Guy and his famous All-British Band, after a most successful season at the Britannia Pier, Great Yarmouth, are winning a glorious nightly ovation this week at the London, Shoreditch, where they play such popular melodies as "Riviera Rose," "I Wonder What's Become of Sally?" "Kentucky, Sure as You're Born," "Pasadena," and "Riley's Cowshed," to the manifest delight of all auditors.

Paul Zaharoff and his band, in Dick Ray's "Evening News" at the Hippodrome, Warrington, feature "Pasadena," "I Was a Fool," and "Riley's Cowshed" most successfully, and will introduce Horatio Nicholls' great new Eastern number, "Sahara," at an early date.

Van Stratum's fine orchestra, at the London Club, is responsible for many stirring Wright melodies, including "Kentucky, Sure As You're Born," "Riviera Rose," "Josephine," "The Waltz of Love," "Hard-hearted Hannah," &c., the playing of which is most enthusiastically received.

Sydney Kaplan's fine orchestra, at the London, Shoreditch, was wonderfully successful last week with their fine renderings of "Kentucky, Sure As You're Born" and "Boo-hoo-hoo," both of which were enthusiastically encored. Mr. Kaplan constantly features Wright hits at the London.

Carl Weinfeld's superb orchestra in the Grill Room of the Ritz Hotel plays a wonderful array of Wright hits, including "Shine," "Kentucky, Sure As You're Born," "Josephine," "Riviera Rose," "Dream Daddy," "Honolulu," "Nightingale," and the popular "Pasadena," all of which are greeted with constant applause.

C. W. Ferrier at all his engagements with his fine band, at various exhibitions both in London and the provinces, makes special features of such hits as "Riviera Rose," "Kentucky, Sure As You're Born"; in fact, all the most popular of the Wright numbers, with superlative success.

Murray Pilcer and his band, at Selfridge's, are making a sterling success with "Kentucky, Sure As You're Born," "Nightingale," and other big Lawrence Wright numbers.

DUFF, STEWART & CO.

Great enterprise is being shown by the musical directors and managements of numerous cinemas where "The Hunchback of Notre Dame" is being exhibited in adding to its attractiveness by featuring the successful incidental number "The Song of the Bell," by D. Cameron Forrester and Montague Clayton. Many are employing a vocalist to render the number the week before the film is exhibited and then using the song as a prologue to the film the following week.

Particular mention should be made of the initiative of Mr. Morris, of the Picturedrome, Luton, who had his fine theatre specially decorated with a stage representation of a cathedral interior, with a fully-robed cardinal, and a choir which sang the song accompanied by an augmented orchestra amid great enthusiasm.

Among others who have utilised the number with great success are R. Goth, musical director, the Realta Cinema, Colwyn Bay; C. F. Rouse, Palace Cinema, Brentwood; Sydney Jones, musical director, Regent Cinema, Bedford; H. S. Drewery, musical director, Empire Theatre, Wombwell; and Valentine McDonald, musical director, The Grand Cinema, Pembroke Dock.

Mr. Percy Gardner, of Stroud, writes that the number is a prime favourite and a big winner everywhere it has been performed by his Premier Dance Band. It is also being featured by J. Arkite Phillips, the well-known conductor of the Aberdare Philharmonic Orchestral Society, a combination of fifty picked performers; by Miss Theresa Foote, musical director to the Hope Hall Cinema, Liverpool; and by other orchestral combinations too numerous for individual mention.

Great success continues to attend June Hamilton's new vocal fox-trot, "Havana Band," which is being taken up by Capt. Amers, the well-known director of music at Eastbourne, while it has been most successfully featured by Tilley's well-known dance band at Newcastle-on-Tyne, and other leading orchestras in the district. It is also being enquired about for pantomime.

This week Sir Dan Godfrey's Bournemouth Municipal Orchestra is performing Reginald Leyland's successful naval fox-trot "The Handyman," which is also being played by the band of the Scots Guards and many other orchestras with signal success.

J. R. Bingley, of the Prince of Wales Theatre, Grimsby; Geo. Cooper, of Stockton-on-Tees; Billingsley Higgins, Kingston; and John Crapps, Henfield, are also successfully featuring Duff Stewart numbers, among them the comedy vocal fox-trot "Bringing Up Father," Montague Clayton's "2-LO" fox-trot, Jan Hurst's "Rose of Youth" waltz, and the fine new medley "A Ballad Salad," the demand for which is enormous.

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Messrs. Leonard & Co. inform us that, owing to repeated requests for band parts of Percy Elliott's suite, "May Days and Grey Days" (four contrasts for piano), the piano solo of which has sold over 25,000 copies, Mr. Wm. Piercy has now arranged this effective and useful suite for both F.O. and S.O., and Mr. Hubert Bath is responsible for a string trio.

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and fathers who come under this category may be glad to know of one place at least where their little ones will be happy and well cared for whilst they are moving about and unable to supervise a possibly inefficient nurse. Such a place is Hayes House, Hayes End, Middlesex, where babies and young children are taken into what is known as a residential children's hotel, and looked after by trained children's nurses under the superintendence of two gentlewomen who are themselves certificated nurses. The hotel is a large, comfortable house with a beautiful garden and fields all round. The children live out of doors, and are gloriously happy and healthy. Good plain food is liberally provided, and even meals are taken out of doors except in unduly inclement weather. The hotel lies between Ealing Broadway and Uxbridge, and is therefore very accessible for parents with a few hours to spare. There are no tiresome rules and regulations, and parents and friends are always welcomed. Tuberculous and mentally deficient children are not admitted. The fees are inclusive, and range from 2¼ to 3½ guineas weekly, according to the age of the child and length of stay. The hotel is reached from Ealing Broadway by the Uxbridge tram, which passes the door. Telephone: Hayes 120.

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THE FAIR GROUND.

A WEEKLY REVIEW OF SHOWLAND AND MARKET.

By THE CARAVANNER.

Sidelights and Reflections on Hull Fair—Pity the Poor Showman!—I Miss my Confreres—To Walsall and Electioneering—An Inventive Turn of Mind—The Round of the Shows.

Hull Fair, the biggest fun carnival of its kind in the British Isles, was brought to a close, so far as A.D. 1924 is concerned, at midnight on Thursday last, amid scenes of whole-hearted and sometimes boisterous merry-making, that only a seaport can produce. A section of the gigantic crowd would have liked, no doubt, to keep up the fun until the wee sma' hours, but following the termination of the proceedings by the massed organs rendering the National Anthem, the police lost no time in clearing the ground.

General regret was felt by the assembled showpeople at the inability of their Guild deputation to induce the City Council to sanction a further two days' extension of the fair. It is perhaps significant in connection with the lean times which the showman is reputed to be experiencing that he and his mates should feel themselves justified in offering the Hull City Council a charitable donation of £400 on top of the sum of well over £2,000 already paid in ground rentals for the privilege of extending the fair by another couple of days.

On every hand I am being continually and both positively and solemnly assured that "there is no money in the show business to-day." On the other hand, I cannot bring myself to regard the Showmen's Guild as a purely philanthropic institution, and it seems to me that by their undue eagerness and excessive generosity at Hull, its spokesmen have to some extent "let the pussy-cat slip out of the bag."

Officially you will no doubt be told "that despite the large crowds, business was uniformly poor, and not nearly so good as in previous years," and so on and so forth. Unofficially, you may dismiss any such assertion as purest "moonshine," and take it from me, as one who enjoyed exceptional facilities for close and unbiassed observation throughout the fair that, apart from the opening day, when it rained like Hull! and the visitors' spirits were hardly less damped than those of the show folk, the remaining five working days of the fair were literally "all beer and skittles."

The Mint itself does not coin money faster than did the principal shows at Hull Fair on the Saturday, and the takings of not a few of the showpeople must, that day, have been on a princely scale. The fact that in the afternoon, on the Anlaby-road ground, the local "Tigers" scored a convincing victory at the expense of their old rivals, th' laads fra' Barnsley, may have had something to do with the ease and prodigality with which money changed hands on the Saturday night, but the same, or an almost similarly, happy state of affairs ruled on the Monday, Tuesday, and Wednesday, when the takings, all round, probably established a fresh record for our biggest fair. Most of the showmen, chiefly, I suppose, because it is their habit to do so, will shake their heads deprecatingly at this suggestion, and lose no time in assuring your "ruddy-cheeked Caravanner that he is talking through his adjectival hat." But facts are facts nevertheless, and notwithstanding, as the now varnished chief of an old-time mumming show was wont to assure his hearers.

Your modern showman is often an ingenuous being. With some of them outward pessimism has developed into a habit. Perhaps it would not do to tell "the mischievous Press" that things were "not so bad, after all." The public must realise that alone, of all those who cater for their entertainment in one form or another, the poor showman "never makes any money" in the process. So your showman repeats to himself and to everybody who may venture to question him on the subject, that "things are bad," and that "the business is rapidly going from bad to worse," &c., &c., until the belief becomes in his mind, a settled conviction, and that so long as he does not himself believe that he is "drawing the rivets," nobody else will ever be half so unkind as to suspect it. Well, well, I am not a mathematician, but my eyesight, unaided by the Harold Lloyd horn rims, which were so freely in evidence at Hull, is not yet so dim that I am unable to distinguish just how many beans make five.

I was only able to briefly allude to the principal shows last week. There was a weird and wonderful profusion of amusements, coupled with investments and speculations of various kinds, and while all or most of these offered excellent value for the money asked, it would have called for a pretty considerable outlay on the part of the mere visitor to sample them all. The number of excursionists from country districts who visited the fair was as remarkable as their obvious readiness to "part" was gratifying. I believe that such are affectionately termed "flatties" in the curious jargon of the fairground, although it seemed to me that the percentage of genuine "cast-iron, copper-bottomed flats" amongst them was perceptibly small.

The pernicious doctrine of the Red Flag, even if it has penetrated there, has certainly found neither hold nor encouragement within the purlieus of the fair, and it was refreshing to behold, high above the huge concourse of amusements at Hull, an immense Union Jack waving proudly from a staff about a certain "Round 'Un," the dominant badge and symbol of the fair. May it never be otherwise.

There were personalities in plenty, but because I have some sort of a reputation for journalistic discretion, and for never, or hardly ever, "telling tales out of school," I am unable to take you into my confidence regarding the identity of several more or less distinguished folk whom I encountered in, on, and about the fairground. There was one, however, who was, I fancy, on the look-out for a really good novelty show, fit to rank with the other attractions at a forthcoming big winter's "do" somewhere in the land of the Picts and Scots. I cannot tell you whether the fair was graced by the presence of certain of my scribbling confrères, "Fairius," H. M. Jay, "Eff. Tee," "Flattie Hurd," or "Montana," to wit, but if these founts of wisdom and knowledge were present, I did not see them. "Montana" was, no doubt, too busy in the West faithfully chronicling the doings of Anderton and Rowland's No. 1 Venetian Gondolas, &c., &c. Cheeroh! Cap'n, and no charge for the advertisement! so that, on behalf of all the showfolk present, I will forgive his omission to shed the light of his countenance upon the comparatively unimportant proceedings at Hull. But I was genuinely sorry to miss H. M. Jay, of whom I seem to have heard something in my little cottage on the Norfolk Broads. For he is a scribe after my own heart, whose words do not lack sense. I could wish, however, that he would refrain from the kind of "fiddle-de-dee," which bids fair to afflict my own "ead H'omce maiden" with creeping paralysis, while, if you will permit me the intrusion, my dear "H. M. J.," death at dawn would barely be fitting punishment for your poetic effusions.

'Tis a pity that I did not come across "Uncle Frank," but I suspect that he would be in the neighbourhood of "Rum," where the Guild Executive assembled and met together, as it were, upon the Tuesday for the purpose of discussing divers matters of weighty import, not altogether unconnected, I feel persuaded, with the impending election. I doubt that it is not going to prove any sort of a "walk-over" at Walsall this time, but anyhow, here's the best of luck to you, "Pat," and if you need more cars on polling day mine is at your disposal for the asking. Indeed, I am minded to come down in the flesh, and, of course, in the car, also to lend a hand and to see you again returned to Parliament to voice the views and the needs of Showland, so, unless you scorn my presence, I shall assuredly "come and bring my flute," as someone whom we both know used to declare.

Many were "the knowing ones" at Hull Fair—and there was a "Bird" also, but it was not that of "Simon Called Parrot" or the "Parrot" called "Simon." No; look you. And indeed to goodness, this "Bird" was altogether comelier and more good to look upon whatever, but, as usual, I wander from the point, and anyway, that's another story and none of your business. It may be that some of my Lancastrian friends failed to penetrate my disguise, for I was sporting my new Rodolph Valentino hat, and had taken to chewing gum in place of the accustomed "Woodbine." Moreover, there was a dashing, devil-may-care, damn-the-consequences air about me which prompted one meek damsel, possibly expectant of the pictures and a tripe supper to follow, to remark that in appearance I was not unlike "The Thief of Baghdad." Sorry, Douglas!

The shows? Ah, yes! Certainly, Mr. Editor, and by all means, "The Shows," naturally and of course. After all, the Show's the thing, isn't it? Let's see, where was I? Ah! Speaking of tripe suppers, what? Strange, as my charlady says, "'ow 'istory do repeat on one." 'Fraid it's a case of "Who's been missing his Kruschen," and all that sort of thing. But to resume. It's the Shows, like "the little daily dose," as does it, and at Hull the majority of such shows were "passing fair." Some of them, I grieve to have to record, were also "passing frowsy" in the paint-work sense. But the end of the outdoor season is at hand, and most of them will, I expect, receive their due share of attention at the rejuvenating hands of "Mac the Painter," who is, by the way, in no wise related to "Peter" of sombre memory, ere they wend their several ways to those sheltered and more or less permanent pitches to which they will look for their winter's keep, while I am smoking the cigars with which a grateful show community will mark its appreciation of my exalted labours on its behalf, and basking leisurely in the sunshine at Monte Carlo—but stay! The Printer has fainted! Wait while I "borrow" his pencil!

There was Johnny Whyatt with those two large steam yachts, H.M.S. "Victory" and "Renown," the right nautical touch being provided by the vigorous playing of the inspiriting "On the Quarterdeck" march by Enoch. Farrar's organ near by. And here were J. W.'s grand illuminated steeplechasers, with Charley's Mount in the foreground and electric roosters in the van. We have whales and other monsters of the deep, dragons, geese, peacocks, ostriches, flying pigs and waltzing balloons, horses and cockerels already on the fair ground, but it seems to me that there still remains plenty of scope for ingenuity. Something really out of the ordinary in the shape of a mount would be sure to please, as, for instance, replicas of the flying pterodactyls, the waltzing dinosaurs, the stupendous stegosaurus, the monstrous mammals, the sailing saurians, these and other grotesque creatures of the Jurassic Period would, I am confident, give the very utmost satisfaction as fitted to any up-to-date riding device. There is absolutely no charge for the suggestion, and I shall expect to hear that the idea has been enthusiastically taken up in influential quarters. Who knows but that it may yet bring me the O.B.E., although, at the moment, the boot of the B.O.E., meaning the Editor, appears the more probable.

When next I see a procession of long yellow and red cars which proclaim to an inquisitive world that they represent "P. Collins' Amusements on Tour," I shall hope to find that "Collins' Grand No. 1 Electric Scampering and Capering Artful Anthropoid Apes" is the newest addition to the bonny bunch of travelling attractions. The Rhondda Valley for coals but Birmingham for inventions, n'est ce pas?

James Manders, from West Hartlepool, was at Hull with more steam yachts. Not to be outdone by Johnny Whyatt's battleships, James had seen fit to provide a couple of modest "liners," R.M.S. "Lusitania" and "Mauretania." Right fond of yachting are the young men and maidens of Hull, too, for, in other parts of the fair I came across "Columbia" and "Shamrock," the property of Mr. J. Ling, as well as two others, whose high falutin' names have escaped my memory, under the Waddington banner. Arthur Newsome was doing brisk business with his "Wembley Whirl," and Oram and Lakin's exceedingly smart "Electric Spinner," with its brilliant lights, dainty bathing belles, and fine display of prizes near by, proved a strong attraction. Farrar and Lever's Sheffield amusements were represented by a good "Cake Walk," and hard by were Farrar Bros.' elaborate riding devices, the Golden Dragons, Marine Monsters, and Jumping Dobbins. The principal organ of the three played finely, and was equipped with a bang-up-to-the-minute order selection. Francis and Day's big hit, "Chili, Bom, Bom," seemed to take the place, even of "Pasadena," as first favourite on the second day of the fair, and I ascertained that it was on order for most of the roundabouts.

Close by were Payne and Baker's Amusements, Harry Smith's Chair-o-planes, Walter Shaw and Sons, of Sheffield, with their Golden Racing Motor-cars, "The Wembley Wiggle-Woggle"—My! What a sensation, girls!—Hobson's "Tango Walk," Harniess Bros.' "Lighthouse Helter-skelter," Morley's "Steeplechasers," Marshall's "Galloping Horses," Holdsworths "Pigs," Aspland's "Scenic Railway," G. Marshall and Sons, of Keighley, with their proud peacocks, whose splendid organ was responsible for Sunday's recital, J. Corrigan's "Jumping Horses and Fowls," fra' Leeds tha' knaws, Johnson's "Cake Walk," Sedgwick's "Cresta Run"—a big success, Pat Collins' gorgeous Merry-go-round, in the capable charge of Miss Clara Mullett, and "Over the Falls," direct from the Goose Fair, and under the management of Master "John," who is a very good fellow indeed. Judging by the very indifferent position allotted to "Over the Falls," which was none too easy for the casual visitor to locate, there must have been a serious hitch in the arrangements for the setting-out of the ground. I believe that Mr. Grace experienced a deal of difficulty in fitting the multitude of shows into the ground; but, however that may be, Mr. Collins certainly has a just grievance. The obscurity of its pitch gave "Over the Falls" no sort of chance, and the takings of what must otherwise have proved, as at Nottingham, one of the *pièces de résistance* of the whole show, must have suffered severely. It is rough luck on Pat and upon those of his representatives who had charge of the show. To suggest, as I heard it suggested at Hull, that "He can afford it," is no argument at all. Right is right, and on the fairground, as elsewhere, "fair play's a jewel."

Among the outstanding attractions of the fair were, in addition to Bostock and Wombwell's wonderful menagerie, Baileys and Fossett's Great American Circus and Hippodrome, which put up a strikingly interesting and genuinely clever programme, and thoroughly deserved the extensive patronage bestowed upon it. With that redoubtable sportsman, "Sir" Robert, I exchanged reminiscences of former times, our conversation drifting back to the days of long ago, when "The Era" unsheathed the sword in defence of the the showmen,

Proctor & Sons' Star Rodeo Circus, which was well placed, proved a big draw as usual, with a long and enthralling programme of attractions, including Madcap "Madge," the daring and accomplished cowgirl and horse breaker. Old George is one of the genuine old-timers at the game, and his sons capably contribute to an all-round talented combination. Mander's Wild Beast, Bird, and Reptile Show, was near at hand, featuring "Nero," "the great untamable lion." In this case, the front-of-the-house show was quite well done, and the two dainty dancers, who performed to the vigorous accompaniment of the big drum, proved a distinct attraction.

Among the many other shows, the following merit special mention:—Turner's Aeroplanes; the smart and creditable outfit known as the Spinning Aeroplanes, the property of poor Harry Scarfe, who so tragically passed away in the Hull Royal Infirmary on the Tuesday while the fair was at its height; J. Stockwell's Novelty Shows, featuring "Tiny Tim," the marvellous midget, and "Saharet," yclept the "blue-skinned Peruvian Princess," who was assisted by that wizard of the Far East, "Sing Fu." Those patrons in search of super sensation were invited to view the "birth and subsequent decapitation of Beautiful Flora—the Girl with 999 Lives." Yes, I know it imposes a bit of a strain upon the credulity, but that is how it reads. Joe Caddick was all there with "Andy, the Sea Lion Fin Man," alleged to have been born somewhere afar in the Arctic, and "Cissie," the 19 year old girl, said to weigh nearly a quarter of a ton. Writing last week I asserted that there were no fat ladies at this year's fair. I had not seen "Cissie" at the time of penning those lines, but I think that she has some claim to be regarded as tolerably buxom. Joe Caddick, the younger, was duly present with his well-appointed Gee-Whiz thrill, which always seems to be taking money wherever I come across it; and Charles Relph, whose "Royal Court Midget" show, featuring Madame "Mite," was, with Dot Raynor's model show in the near vicinity, also appeared to be doing none too badly.

"Leslie—THE Boy," was with "Zelia," the Egyptian mystery, presented by Professor Darrell, O.B.E., and Pat Kilbride's Chinatown show, revealing souls in bondage within an imaginary dope den, and purporting to depict "Bella Donna" in real life, that all the lads and lassies of Hull who, it is fervently to be hoped, know little or nothing of the drug traffic might appreciate the significance and the perils of cocaine. Then there was Jack Parry's finely presented Indian snake pit, with its clever effects and bona-fide thrills provided by Ayesha, the talented native snake charmer and her picturesque assistants, in the handling of a seething and wonderful assortment of reptiles. Parry is a showman of the very first flight; a credit to the business, and to the Guild, which could well do with many more members of a like calibre.

Shooting galleries were furnished by, among others, Messrs. T. Goodall, A. Wilson, M. Gallagher and Sons, W. Ratcliffe, R. Payne, and G. H. Cornwell, while ice cream was dispensed by my eminent friend Il Signor Carlo Prati. There was a superabundance of gipsy and other fortune-tellers. "Acid Drop—the Leaping Tank of Laughter," occasioned a good deal of laughter, as also did the exploits of "the Pearly King," "with his coster melodies; the antics of the grave vendors of horn-rimmed spectacles and of rubber airships, while "The Old Firm," "Weaver," "the Oil King," was with Peatman, the "Pea Man," not least among the celebrities of the fair.

I must not forget to mention Mrs. R. Sedgwick's very fine Spinner, which seemed to be enjoying a brisk trade, and was stacked high with valuable prizes. Nor must I omit to comment upon the excellence of Dailey and Gilligan's Electric Doll game—a straight test of skill of a peculiarly attractive and sporting type. Dailey, who is, by the way, a D.C.M., is an ancient warrior who was aforetimes with the King's Own Scottish Borderers. What a memory your "old sweat" has for faces! "Hullo Major!" he greeted the "Caravanner" cheerily; and we promptly fell into talk of "the old days when life was life and men were men."

There was more than one D.C.M. on Hull Fairground, to say nothng of a C.M.G., a D.S.O., an M.C., with quite a sprinkling of B.A.S.S., and a whole contingent of R.A.O.B.s. Truly a remarkable fair. If I did not actually lose my heart, I sustained the temporary loss of a ring. Still, there is consolation in the fact that I contrived to "save my bacon"!

Bleak House Club.
The Operatic Section of the Bleak House Club will present "H.M.S. Pinafore," preceded by "Trial by Jury," at the Chiswick Town Hall on Oct. 30, 31, and Nov. 1, at 8. The performances are being produced by Mr. J. Stanley-Verde, the conductor and stage manager. The proceeds will be devoted to local charities. Tickets, from 1s. 2d. to 5s., can be obtained from the Secretary, 376, High-road, Chiswick, W.4.

Press Club Dinners.
The following house dinners will be held at the Press Club during the coming season: Nov. 8, Old Journalists' Night; Dec. 13, Ladies' Night; Jan. 24, Services' Night; Feb. 28, Science Night; March 28, Theatrical Night; April 25, Ladies' Night.

A Worthy Object.
A cause which should strongly appeal to all who are interested in the children is that of the Hoxton Market Mission and Ragged School. An appeal is now being sent out for support for the Mission's Poor Children Fund, which provides tea parties and outings for the derelict kiddies of the slums. The sum of 10s. gives 80 children a happy evening, with tea and cakes, and there are no expenses, all services being voluntary. Last winter 12,035 children were catered for, and an effort is being made to bring this number up to 20,000. Those who would like to help are asked to write to the hon. organiser, Mr. T. T. Mills, Hoxton Market Christian Mission and Ragged School, Hoxton, London, N.1.

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2 BLADE PENKNIVES (1 doz. card) ... ... 4/6 dozen.
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FOOTLIGHT FLASHES.

JACK HYLTON AGAIN!

Topping the bill wherever they go, Jack Hylton and his band register triumph upon triumph, and Feldmanism, we are proud to say, is their strong ally! The famous band's latest and greatest success is scored with a wonderful arrangement of the House of Hits' fine comedy number "I'm Gonna Bring a Watermelon." The act is mainly devoted to the vocal and instrumental rendering of "Watermelon," and the result is just magnificent. In addition, Mr. Hylton and his merry men continue to experience enormous success with "Maybe," another Feldman number which has enjoyed unqualified popularity. The fact that Jack Hylton and his band are consistent Feldmanists speaks for itself—there are no better judges of "winners" than are these talented musicians.

WONDERFUL HIT.

First-rank artists are the first to recognise the value of having the very best material. Brains count for a lot, but good numbers are an essential factor in the entertainment world. Nobody knows this better than does popular Lily Morris, and the charming artist is at present making a wonderful hit with several Feldman winners. As we remarked before, Miss Morris knows what's best, and these numbers are Feldman's!

"FLAMES."

Roy Galloway, appearing in Sidney Burns' new production "Flames," produced at the Empire, York, is making a tremendous hit with "California, Here I Come," and "Put Away a Little Ray of Sunshine." These numbers are storming the country without a doubt. In the same production Beryl Hayden is working "Oh! How He Lied to Me" with outstanding success. You just can't beat a Feldman song!

ARE YOU READY?

The pantomime season draws nearer every day—are **you** *ready? Below we publish our first panto. bulletin, which clearly shows that the wise performers are equipping themselves with the songs that spell success—viz., Feldman's! Despite the General Election, the festive season promises to be brighter than ever this year, and artistes must be up-to-date in giving panto.-goers the brightest songs obtainable. "California, Here I Come," "I'm Gonna Bring a Water-melon," "Put Away a Little Ray of Sunshine," "Maybe," and scores of other winners are waiting for* **you** *at the Feldman Building. If you can't call—write, and the latest batch will be sent you by return of post.*

PANTO. NEWS.

PRINCIPAL GIRL.

A prominent member of "Some Hustle" Co., Aleta Turner, is still working "A Smile Will Go a Long, Long Way." Miss Turner is booked with Florrie Forde for pantomime, and in the rôle of Principal Girl she will feature the latest winners from the House of Hits.

POPULAR VOCALISTS.

Morris and Vane, the popular vocal entertainers, are booked for pantomime, and are plumping for Feldmanism. Joy Vane has decided on "California, Here I Come," and John Morris on "Slave of My Dreams." Miss Vane's rôle of Principal Boy is an assured success with "California," and Mr. Morris couldn't have chosen a finer ballad for his Emperor portrayal.

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FOOTLIGHT FLASHES.

"WONDERFUL SONGS."

Betty Craven, the popular comedy girl, reports having finished a highly successful season with "Fanfare" Concert Party at Southend-on-Sea, and thanks the House of Hits for its "wonderful songs," which she has featured throughout the summer. Miss Craven is a consistent Feldmanist, and will shortly feature a new batch of our latest winners, including "My Conscience Whispered."

"TRUMPS."

Four Feldman numbers are special features of "Trumps" revue, presented by Eddie Lerone. Mr. Lerone says: "The Big Four are 'I Want 'Em Wild, Weak, Warm and Willing,' 'Oh! Gee, Oh! Gosh,' 'A Smile Will Go a Long, Long Way,' and 'Wee oo la-la Siv vu Play,' and all are making very big hits." These numbers are certainly trumps!

ON TOUR.

Val Savigear is going on tour with "Fast and Furious" revue, and will feature Feldman's fine ballads, "Big Brother" and "When Will the Sun Shine for Me?" Both numbers have been enormous successes, and Mr. Savigear couldn't have made a more excellent choice.

POPULAR PRODUCER.

Harry Korris, the well-known producer-comedian, who hails from Merry Manxland, is among the keenest of Feldmanists. He reports the great success of "A Smile Will Go a Long, Long Way" in the autumn tour of his "Don't Worry" revue. Other Feldman favourites which Mr. Korris will shortly feature are "I Want 'Em Wild, Weak, Warm and Willing," "I Ain't Going Back to Nowhere," and "Hugo."

THREE FOR "POPS."

Neville Delmarr is taking out a new edition of "Pops" revue, and the production is rich in Feldman winners. The three great hits selected are "More," "I Want 'Em Wild, Weak, Warm and Willing," and "From One Till Two," the last-named being our very latest country-stormer.

NOVELTY.

There is an old Scriptural quotation to the effect that "a living dog is better than a dead lion." We like to hear of our professional friends' successes with old Feldman favourites, but we are anxious that they should become acquainted with our latest wonderful hits as well. Experienced performers realise full well the value of novelty in their act, and as novelty is the keynote of winners published by the House of Hits, we would urge every ambitious artiste to secure our recent enormously successful numbers without delay. You can't be **too** *up-to-date!*

PANTO. NEWS.

DAISY WOOD.

Fascinating Daisy Wood, who is at present featuring "California, Here I Come" with enormous success, will delight Manchester pantomime-goers during the coming festive season. That place of rain should be considerably brighter as a result, and, as Miss Wood tells us that "California" will be her big feature in pantomime, too, Manchester has certainly got a good deal to be thankful for!

PANTO. BALLADS.

J. J. Mannix tells us that he will feature "West of the Great Divide" in pantomime. His "Surprises" revue, which follows pantomime, will include the same great ballad, together with "Call Me, and I'll Come to You," another fine Feldman number.

Feldmanism—the "General Election."

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